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## LITERATURE.

*Six Life Studies of Famous Women.* By M. Betham-Edwards. (Griffith & Farran.)

FOR such a work as this professes to be there is plenty of scope, but, unfortunately, it is by no means free from faults that could have been easily avoided. In the first place the people whose careers have been selected for comment are not in all cases persons of sufficient interest or importance to call for notice nowadays, when every avenue is crowded by really remarkable women. Of the half-dozen sketches gathered into the volume two at least relate to people in whom the reading world will take little or no interest, and of one only can the subject be styled "famous." The initial position is very appropriately assigned to "Fernan Caballero;" but Miss Edwards has contrived to compress so many mistakes into the few pages she allots to the renowned Spanish novelist, and has so signally failed to furnish any fresh information about her, that readers possessing any acquaintance with the subject may be deterred from further perusal of the volume, or, at the best, prejudiced against it. And this is the more to be regretted because "Fernan Caballero" is not only deservedly famous, but is, also, a woman about whom much of interest has been said, and about whom much that is interesting remains to be said. "Fortunately, in each case," says the authoress of these six sketches, "material is forthcoming for a biography on a small scale; and if the portrait is a miniature, at least we may congratulate ourselves that the likeness has been preserved." Material for a sketch of "Fernan Caballero" is readily obtainable, and she has been so frequently written about of late that an average amount of research, one would think, might have enabled the authoress of this "Study" to avoid the errors into which she has fallen. While in some instances these mistakes may be attributed to a want of knowledge of the subject, in others they are only explicable upon the ground of undue haste. The article upon "Fernan Caballero," indeed, exhibits every proof of hurried execution, if not of hasty conception. More leisurely perusal of her proof sheets would certainly have prevented Miss Edwards—to cite one instance out of many—assigning only seventy-seven years of existence to "Fernan Caballero," after she had not only furnished dates of birth and death antagonistic to such a statement, but had even, in a previous page, given the age correctly. Dates may be deemed of minor importance in studies of character, but it is far better to ignore them altogether than to bewilder the reader by misstating them. But more important errors

abound in the sketch—errors that completely stultify its utility. "Fernan Caballero's" birthplace is not the matter of doubt Miss Edwards supposes; she was born at Morges, in Switzerland. Her mother was of Irish parentage, her father of German; and that she was so familiar with her paternal tongue need not have excited surprise seeing that it was in Germany she was educated and not in Spain. No one acquainted with the position of literature in the Peninsula, of a few years ago at least, would have expressed astonishment at the fact that the works of Spain's greatest modern writer had to be published at the expense of royalty; nor have imagined their publication certain to prove a lucrative matter.

With much of what Miss Edwards says of "Fernan Caballero's" literary capacity we can cordially agree, without, however, going to the extent of deeming her "the most natural writer in the world," but must blame her critic for not affording the reader any specimen by which to form a judgment of the heroine's capabilities. There is so much material to be gleaned from the works of "Fernan Caballero" to interest and charm that the sketch devoted to her might easily, in the experienced hands of Miss Edwards, have been made the most attractive in the whole series, but, as it is, it is the most disappointing.

The account of Alexandrine Tinné possesses much greater novelty for the public. The romantic career of the self-willed young Dutchwoman who sacrificed relatives, fortune, and finally life, in her craze for African travel, forms a fascinating story well worth the telling. Beyond occasional paragraphs in the papers little has been told in England of the adventurous lady traveller, although German journals have kept their readers informed of her doings. This sketch of Miss Edwards has, therefore, a good *raison d'être*. The account of Madame Pape-Carpantier, the French educational reformer, is also the history of a woman whose career should not be unknown in this country; and although her adventures possess neither the romance nor the strangeness of the preceding heroine's, they are much worthier of attention from a social point of view. The appliances for aiding youthful study, and calling forth the latent intelligence of the young, which were so advantageously used by Madame Pape-Carpantier, may not always have been original with her, but she was often, when not the inventor, the first practical manipulator of them. Her philanthropy was genuine, and her methods of organising its suggestions excellent.

Mrs. John Herschel's fascinating *Memoir of Caroline Herschel* has supplied the material for another of the sketches in this series; and, although Miss Edwards's abridgment furnishes no fresh information for those who have read the work whence it is derived, for those who have not had that pleasure it will prove extremely interesting—in fact, the most attractive in the whole volume. The life of Caroline Herschel affords another of those numerous but seldom publicly known examples of devoted women who sacrifice everything for another's happiness. Inspired by that noblest, purest, most unselfish of all

affections, a sister's love, she willingly and unrepiningly subordinated all her hopes and aspirations to the promotion of her brother William's welfare, working for him and caring for him with all the combined ardour of mother, wife, and devotee. Although the story of this true-hearted woman and industrious astronomer has been so recently told *in extenso*, Miss Edwards is certainly justified in placing her interesting abridgment of it before the public, in a form so readily accessible. This bright little memoir preserves a noteworthy example, not, perhaps, of what woman should be, but of what woman can be, and has been.

It is somewhat difficult to divine what induced Miss Edwards to attempt a resuscitation of the irretrievably forgotten Elizabeth Carter, the erstwhile noted translator of Epictetus; the acquaintance of "the great Dr. Johnson," and the detester of "the principle displayed in Mary Woolstonecraft's [*sic*] *Rights of Women*." In the eminently respectable and commonplace existence of this fortunate old lady there is really nothing calling for comment. Nor is there apparently anything remarkable to record of the last lady of the series save that it was her good fortune to have known Charles and Mary Lamb. The authoress doubtless retains an affectionate remembrance of her aunt, but beyond an excuse, if such were needed, for the introduction of some interesting and characteristic letters by Coleridge and the Lambs, Miss Matilda Betham's history scarcely appears to call for record outside the limits of her own personal circle.

The idea of this work, although necessarily not original, was a good one; but the plan has not been worked out with the care and finish that might have been expected from the literary experience and past work of Miss Betham-Edwards. However, the volume will probably circulate among a class of readers not disposed to be too critical, and by it may be received with ungrudging favour. As a present for girls it may be safely commended, for, while it contains much to amuse, it is perfectly free from any drawback of a non-literary character. JOHN H. INGRAM.

*The Pushto Manual.* By Major H. G. Raverty. (W. H. Allen & Co.)

MAJOR RAVERTY is at once the oldest and the best authority on the language and literature of the Afghans. Many years ago, when these subjects were almost tabooed for English officers and other officials, and were ignominiously left to Russians and Germans, he published his great dictionary of the Púshṭú language, his Grammar of it, and his Translations from the Poetry of the Afghans, which latter work, we do not hesitate to say, was one of the most valuable contributions ever afforded by any individual translator to an understanding of the character and literature of any people. These works have stood the test of time and criticism; and if any man is entitled to publish a handy manual of the Afghan language, that man is Major Raverty. Circumstances are very different now from those in which he first published his monumental works. In no respect have those works been superseded or substantially

improved upon. Some time before there was any word of our present movement upon Afghanistan, some knowledge of the Afghan language was required from Deputy-Commissioners and other officers in the trans-Indus district, or at least they were encouraged to acquire such knowledge. Now, of course, the demand for this knowledge is greater than ever; and especially for the Afghan language proper, as distinguished from the dialect of the Indian border, which is so much corrupted by Panjabi and Peshwari provincialisms. The representation of Asiatic sounds and words in English is in such a state of confusion at present that Major Raverty might have indicated more clearly the system which he follows in doing so, and the more so as (rightly or wrongly) the day is past when a practical smattering of a language will allow any clever officer to pass an examination in it. There is an old story in the Bombay Presidency of a young Irish subaltern who managed, about fifty years ago, to get through his examination in Hindusthani on the strength of his answer to the searching question as to what he would say to his servant if he wished his horse placed under the shade of a tree; the answer was that he would go under the tree himself and say, "*Ghora idhur lao*"—"Bring the horse here"—and this proved so satisfactory that he was immediately passed in the language. Not a little of our Indian empire was built up on a linguistic basis of that kind. But something more is required now, and, at least, an intelligible pronunciation to begin with.

The grammar of this Manual occupies about a third of it, and is valuably compressed. The next section, occupying about a fifth of the volume, is of more doubtful value, being Aesop's Fables turned into Púsh-tú, with the English in parallel columns. This comes under the heading of "Exercises and Dialogues," but it is not very good for either. Aesop's Fables turned into Púsh-tú might be useful in a manual intended to instruct Afghans in the English language, because the fables would hit the Afghan humour, and so give an interest to their study of English. For Englishmen wishing to learn a little Púsh-tú this section is not well selected, and seems to have been put in because Major Raverty had previously published a translation of James's *Aesop* into the Afghan language. The third section—that of Idiomatic Sentences—is more likely to be useful, but might have been better. As it is, it affords some amusing sentences which it is to be hoped the English student will not try to put into use. If we get rid of the platitudes of the old Guide Books to Conversation in French and German—such as "How do you find yourself to-day?" "I hope you find yourself a little better"—we have decidedly more dangerous, though quite as useless, idiomatic sentences.

"I saw Farid while he was beaten." "I beat Khalil. I gave him such a beating that he will remember it." "Do not act like an ass." "That is a very pretty girl." "I understand that thou art in love with Násir's daughter." "This boy is very bashful." "Those maidens are very modest."

If the British subaltern in Afghanistan is to engage himself largely in such idiomatic

exercises, I should strongly recommend him to pay, at the same time, serious attention to those more vulnerable points of the human body into which the Afghan has been trained to suddenly insert his knife. It only remains to add that about a fifth of the volume is composed of an English and Púsh-tú vocabulary, of which an obvious fault is that too many Púsh-tú equivalents are given for the English word without sufficient indication of their shades of meaning. On the whole, this is a useful Manual; but, like many other works got up to meet a special demand, it might easily have been improved.

ANDREW WILSON.

*The Religions of China: Confucianism and Taoism described and compared with Christianity.* By James Legge. (Hodder & Stoughton.)

THERE are few people better entitled to speak on the subject of the religions of China, more especially of Confucianism, than Dr. Legge. His knowledge of the early classical literature of China has been gained, as he tells us, by an intimate study extending over nearly half-a-century. Not only is he thoroughly acquainted with the texts, but he has drunk deeply of the wisdom which the native commentators have brought to bear in the elucidation of them. On the other hand his long service as a clergyman in China must have given him endless opportunities, by means of observation and discussion, of comparing the faiths which he sought to overturn with that which he offered in their places. From both sides, therefore, he is able to approach the question of a comparison between the religions of China and of Christianity at a manifest advantage.

There is naturally a tendency among missionaries to be so much impressed with the pre-eminent superiority of the particular creed which they profess over all others that they have no room even for consideration for the beliefs of the people among whom they are sent. Not being Christians, they are outcasts; and just as to a man standing on a mountain peak the lower ridges of the hill are undistinguishable from the plain below, so too often the missionary fails to recognise the varying degrees of moral culture observable among the peoples of the non-Christian world. From this failing Dr. Legge is exempt; indeed, as was made plain at the recent missionary conference at Shanghai, there are some who are inclined to accuse him of a leaning towards the opposite direction. But, however this may be, all students of the Chinese classics must agree with him that, from the earliest dawn of their history, the Chinese were as a nation worshippers of one supreme God. In one of the first chapters of the *Shuking* we are told that the sovereign Shun (2255-2207 B.C.) sacrificed to Shang Ti, or God; and throughout the whole work we have constant references to the same form of worship, coupled, it is true, with rites of a less purely religious nature, but still preserved as a memorial of the monotheistic faith which they had received from their ancestors. In later times, and under the sway of degenerate sovereigns, this worship was neglected, and in the time of

Confucius it was little more than a tradition. As a matter of ceremony, it received the support of the Sage, but he never rose to the level of the religious faith felt and expressed by the heroic characters of the *Shuking*. After his day, many centuries of religious darkness settled on the land, and probably at no period has there been so marked a revival of the primitive religious worship as during the last two dynasties. A consideration of these matters forms the subject of the first two lectures in the work before us, where they will be found carefully worked out in all their bearings on the religious, political, and social conditions of the people.

In the third lecture Dr. Legge treats of the more thorny subject of Taoism, but, as his object is to compare it as a religion with Christianity, he is led rather to regard its later developments, produced by its contact with Buddhism—its polytheistic worship, its doctrine of purgatory and hell, and its superstitions and sacrifices—than the original teachings of its founder, Lao-tsze. To such beliefs the *Tao teh king*, the one work of Lao-tsze, lends no countenance. It contains nothing which can strictly speaking be described as religious, but merely embodies a politico-ethical system, in which the "old philosopher" gives "vent to a heart-searching protest against the literalism, hypocrisy, formality, and scholasticism of his time."

The comparison, as instituted by Dr. Legge in his concluding lecture, between Christianity and Confucianism and Taoism, brings out into strong relief the incomparable superiority of Christianity as a religious system. The difficulty is rather to find any points of agreement between them, and an examination of the few beams of light which might have illumined the religions of China shows them to be but murky rays which, distorted by vain imaginations, mislead instead of guide, and darken where they should shed brightness.

ROBERT K. DOUGLAS.

*The City of Dreadful Night.* By James Thomson. (Reeves & Turner.)

READERS of the ACADEMY will remember the interest which was excited by the publication some six or seven years ago in a little-read periodical of "*The City of Dreadful Night*," extracts from which appeared with comment in our columns. The republication of the complete poem with others of earlier and later composition is very welcome for more reasons than one. The poems comprised in the volume range over twenty years, and do not quite fill ten times that number of pages. Now nothing can be more certain than that it is for the soul's health of English poetry that the present deplorable fashion of rapid composition should come to an end. In other days, when a poet had produced something that was liked, he did not think it necessary thenceforward to be delivered yearly of a new volume. Considering especially that the poets who make money out of poetry nowadays may be counted on one hand, this haste of production is nearly as inexplicable as it is lamentable. Evidently Mr. Thomson has escaped the contagion, and, in the case of a poet whose work was so favourably received as was "*The City of Dreadful Night*," this is



something to compliment him upon. The results, as well as the mere fact of this reticence, justify the compliment. The present volume of verse is an unusually interesting one, testifying, indeed, to a certain lack of range in the author's thought, and to a concentration of his ideas upon certain riddles which the wise indifference of the wise is apt to leave unattempted, but singularly melodious in expression, dignified and full in meaning, and bearing witness to reading as well as to meditation. "The City of Dreadful Night" is, as may be readily apprehended, the abode of those who, seeing no hereafter, fret themselves at the prospect or, rather, the lack of it. The author justifies himself beforehand against the warning *μη κίει Καραίβιν*. He writes, he says,

"Because a cold rage seizes one at whiles  
To show the bitter, old, and wrinkled truth  
Stripped naked of all vesture that beguiles,  
False dreams, false hopes, false masks and  
modes of youth,  
Because it gives some sense of power and passion  
In helpless impotence to try to fashion  
Our woes in living words, howe'er uncouth."

Mr. Thomson's words, however, are by no means uncouth, as this stanza and, still more, the following will testify:—

"For life is but a dream, whose shapes return,  
Some frequently, some seldom, some by night,  
And some by day, some night and day: we learn  
The while all change and many vanish quite,  
In their recurrence with recurrent changes  
A certain seeming order. Where this ranges  
We count things real. Such is memory's  
night."

This is good poetry and good philosophy. We cannot follow the lugubrious visions of the seer, the most powerful of which perhaps is that of a great cathedral, whither everyone presses and enters with a pass-verse, each describing some occupation of civilised life, and all ending with the refrain "I wake from day dreams to this real night." The congregation are addressed by a preacher who announces blank atheism to them, and requests them to be comforted thereby, which as a rule they fail to be. The poem ends with two descriptively allegorical passages of extreme beauty, but unfortunately too long to quote. The one is a vision of a sphinx and an angel, who face each other, undergoing metamorphoses as the spectator gazes, so that the angel, at first armed and winged, loses his wings, then his sword, and then falls prostrate at the feet of the unchanging sphinx. The other is a description of the *Melencolia* not unworthy to be inscribed as a legend under the print itself.

The smaller poems give not merely bulk but variety to the book, and relieve Mr. Thomson from the charge of seeing all things in black, though they display for the most part a certain inconsolableness. "Sunday at Hampstead" and "Sunday up the River" have cheerful passages in praise of love and whisky. "Life's Hebe" is an allegorical poem of considerable beauty, telling how the golden cup of life is received, rejected, or misused by those to whom it is offered; and "The Naked Goddess" has something of the same moral. Some smaller and directly philosophical and religious poems please us less, and indeed it must be confessed that the determination to preach occasionally possesses Mr. Thomson with undue strength. His

"Lord of the Castle of Indolence" has the drawback of being conceived and written in a key and a language utterly different from those of Thomson's masterpiece; and the two Browningsque poems, "A Polish Insurgent" and "L'Ancien Régime," are not very successful. But it is exceedingly rare to find a volume in which so large a number of the pieces contained have a distinct and individual poetic attractiveness. Mr. Thomson suffers, as we have said, from a want of range in his verse, and also from a certain lack of spontaneity, in which he by no means stands alone nowadays. Sometimes, but rarely, his language is not what it might be. For instance, "tenebriously" is a form which we cannot possibly consent to. But, as a rule, no objections on the ground of scholarship can be brought against him. The echo of the pulpit drone is occasionally obvious—a drone which is terribly frequent in modern poetry, and which is apt to sound in the critic's ears very much as that of Io's gadfly did in hers. However, we have endeavoured to preserve our own equanimity, and indeed the pleasure of reading Mr. Thomson has decidedly the better of the pain. That he has what somebody once called a fine gloomy imagination is not contestable, and, fortunately, he is not always given up to it. His book, if it were ever possible to induce Englishmen to buy poetry except as they buy wine—not because of its goodness, but because of the name of the seller—ought to be widely read. The two passages which we have already noted as the gems of the book are too long to be quotable, and we must content ourselves with a sonnet in addition to the stanzas cited. Though not of Mr. Thomson's best brand, it is sufficiently characteristic of his thought and style.

"A RECUSANT.

"The church stands there beyond the orchard blooms.

How yearningly I gaze upon its spire,  
Lifted mysterious through the twilight glooms,  
Dissolving in the sunset's golden fire,  
Or dim as slender incense, morn by morn,  
Ascending to the blue and open sky.  
For ever, when my heart seems most forlorn,  
It murmurs to me with a weary sigh,  
'How sweet to enter in, to kneel and pray  
With all the others that we love so well,  
All disbelief and doubt might pass away;  
All peace float to us on its Sabbath bell.'  
Conscience replies, 'There is but one good rest  
Whose head is pillowed upon truth's pure  
breast.'

The volume closes with some translations from Heine, modestly called "Attempts," and really as fair endeavours at the impossible as we have seen. On the whole, the interest and the attraction of the volume are of the most considerable, though we cannot help wishing that Mr. Thomson had read Shakspeare more and Leopardi less. Byronism was bad enough, but Leopardism would be something to shudder at.

GEORGE SAINTSBURY.

*Indian Fairy Tales.* Collected by Maive Stokes. (Ellis & White.)

IN modern times a science has grown out of collections of stories made in many lands, chiefly by grown-up people. "Grown-ups," as they are styled by a young lady who may herself grow up if she lives long enough, are

apt to forget that they ever were young. But some who are old may yet remember how they thought long ago. Old boys and girls and childish creatures will find in this collection something to remind them of days when the world seemed full of wonders—so full that nothing was too wonderful to be real or too strange to be true. A bright, fair child who was bilingual, and her dark attendants, lived in India, as such human creatures do everywhere, in worlds of their own. They had their working life of prose, and laid it aside to live a life of fancy. They had a bodily and a mental existence as all have who live and think.

"Grown-ups" have their ways of thought; children and nurses have theirs; and they differ materially. Statesmen and members of Parliament, merchants and shopkeepers, mathematicians and muddle-headed mortals; all who have ceased to be fed and tended, think for themselves:—about daily food and money, and how to get them; of seats, and how to win them; of ladders, and how to climb, so as to get the better of somebody else. Children and nurses, like the rest of human creatures, aspire. They hope to rise, to grow up, to come out, to win prizes at school, prizes in life, and after it. "Promotion" is the desire of mankind, and "cometh neither from the East nor from the West." The simple, be they young or old, have no limit to their ambition. According to the religious creed of Buddhists, any man may be promoted by his own merits, and rise in his next birth to any rank on earth or elsewhere, to return to live a Buddha, and attain the end of felicity in repose. But Buddha was a reformer of an older Hindû religion, which yet survives in India. Nursery tales told by Hindus and other simple untaught natives of India are human, to begin with; and their mainspring is ambition and hope. But their possibilities of promotion are boundless as the native creeds. There is nothing incredible in a monkey prince, who is a man, where whole herds of holy apes surround temples; and one of the gods of these shrines is the chief hero of the best-known popular epic. Hanumán was an avatar of Vishnu, and wore the form of an ape. To a child nothing is improbable or impossible, so a Hindû story is as charming as anything real: even as that "Pons," which delights Pundits, is a fact though an abstraction.

This book of stories, in the estimation of the writer of this notice, is as precious as any case in the British Museum is to any seeker after material facts. It is a genuine bit of mind; as genuine as a sidereolite, and as rare. Nothing is between the reader and the storyteller but the clear glaze of a child's simple words, and the gentle hand of the wise "mother" who wrote them down and sorted specimens which her child gathered.

Let all students of human thought who care for childish stories look at this collection, for it is one of the truest that ever was printed.

To it Mr. Ralston has added something from his grown-up workings in the chemistry of stories. It is something to know how stories are classified and where they have been found; that they, like the atmosphere, are made of divers materials which surround the world. But it is pleasant to breathe the

fresh air of the Simla hills and remember the merry days when we were young, and breathed ignorantly and enjoyed it.

For Pundits the work of Mr. Balston has the value of the skilled labour of an artist in this sort of work. As it is, this little book is about the best of its kind, according to a collector of popular tales in Eurasia, east and west, and at Benares and elsewhere in India.

J. F. CAMPBELL.

*Desert Life: Recollections of an Expedition in the Soudan.* By B. Solymos (B. E. Falkenberg), Civil Engineer. (W. H. Allen & Co.)

*Desert Life* will exercise a mysterious fascination on persons of an imaginative turn. From the very title-page it possesses what St. Athanasius is reported to have regarded as a necessary divine attribute—it is incomprehensible. What is the meaning of such an arrangement of appellations as B. Solymos (B. E. Falkenberg), Civil Engineer? Is it one civil engineer or two engineers? And, if one, is he to be preferably addressed as Solymos or Falkenberg? Our own impression is that the two names are intended to designate two separate manifestations of Kyrios-Herr Solymos-Falkenberg. Just as scholars separate the "Mosaic" revelations into Elohist and Jehovistic traditions, so it is possible to trace the work of the Hellenic Solymos as distinct from the Teutonic Falkenberg in *Desert Life*. Speaking in the person of Solymos, the author quotes "tomelets with spoils from Patrological folios," declaims "sparkling sand-spouts" of metre by "the ostrich-hunting Squire-Bishop of Ptolemais," or whispers Anacreon's views as to "Big Spiders," talks of "argic begging," admires Sir Noel Paton in Prof. Blackie's Greek, and supports every opinion with a reference to the Septuagint or Josephus. It is under the irresistible impulse of his Hellenic impersonation that he writes on camel-back (p. 277):

"Is this amble not glorious! Wing away then faster still: as you like, my winged supreme steed! I cannot resist forcing contortingly something classical on this rush, this blaze. 'Soft-footed Lydian [Libyan], over pebbly Hermes [Desert] hie thee' Ἀνδρὲς [Ἀλβὺ] ποδαβρῆ, πολυπόδιδα παρ' Ἑρμοῦ [ἐρήμου] φεύγειν [Herodot. Olio, 55]."

It is not so much in quotations that we detect the author in his German character—though he does now and then break his paragraphs with a few lines of German verse, and asks, Where is the German Fatherland?—as in the Teutonic qualities of his style. His manner is not, perhaps, what Mr. Matthew Arnold would call "the grand style," but it is certainly grandiose. He has a fine way of collecting epithets and piling them on the back of some devoted noun till it totters with its dignity; he prefers long words to short ones—he is devoted to parentheses, especially with square brackets; and he is indifferent as to the meaning to be gathered from his collocations of words. It is a great charm about this book that it contains such opposing elements as the Greek and the German. If the author has not been able quite to throw himself into the Hellenic spirit, he has at least been lavish in Greek type; while in

German he has been eminently successful in catching the Teutonic afflatus and the German period. It would, however, be unfair to give the author the credit of inventing this plan of a double manifestation, which constitutes the main attraction of his work.

It is difficult to convey any definite impression of the nature of this wonderful book. If it be not irreverent, we would suggest that this is perhaps a first instalment of those immortal "Typical Developments" of which only a few precious fragments have as yet been revealed. In style and in the wide reach of the subjects *Desert Life* bears a close resemblance to those fragments. The author begins with what he calls "Dreaming by the Way—A Fantastic Beginning," and tells us about the "Jove-sprung river, panting under waves five or six feet high," the "fine old gentleman—parental Nile," whose "teeth—the venerable massive columns and other colossi—are damaged," though "that little furrow in his features, the crocodile, forbids mockery"—until, by his own admission, he is "startled" (very unnecessarily) by reaching

"That point where sense and dulness meet," and so awakes, quotes a little Tasso, and introduces us to "Book I., chap. I., paragraph i." This first chapter is entitled "Climatic Experiences," and consists chiefly of selections from readings of Fahrenheit's thermometer. The Soudan, where the author's desert experiences are laid, appears to have been very cold at the time he was there, and he says that though snow "does not lay" (*sic*) there, ice and frost are recorded—in the Psalms apparently, as well as in other works. He is much excited about the electric condition of the beards of his fellow-engineers, and we learn on this occasion what he understands by poetry. "A poet," he says,

"might describe this electric phenomenon as combing out the last fire drops after the long past shower of hot dry light. This is that weather during which at night horses and lions shake stars from their manes, and whip off with their astrifex tails the terrified flies, or a scorpion" (p. 15).

Mr. Solymos is full of these imaginations. His poetic fancy is ever carrying him out of sight; but it is no wonder he soars when he tells us

"our soles were on embers, or rather our feet wading in a sand furnace. I sometimes felt as I did one night when lost in the brands of a fresh-burnt reed prairie in Hungary—the sparks I kicked up with hot boots from under the soot at every step making me think of the shining nails in a black velvet coffin" (p. 17).

He is not, however, always in the poet's *fine* frenzy. Sometimes it is the frenzy of despair, as when he is suffering from the Khamseen winds.

"In desponding moments one would call this state a plague, during which each serpentine current of the air is hissing forth darting projectiles in the form of precious burning glasses of transparent sand globules or shrapnels bursting into heat-gorged salt particles. Under a clear sky, with cool northern winds, the pointed particles are mere wild oats of youth, or feel like snow-pelts from children" (p. 19).

A long journal of this description, "Aug. 9. —106°. Pleasant wind," and a notice of

"the restless wallowing of the deozonising samum," bring this account of the climate to its much-desired close.

Book I. comprises six other chapters, on "Sky and Ground," "Wells and Thirst," "Vegetation," "Animation," "Large Animals," and "Small Creatures." Of course a man cannot live for any time in the Soudan without having something to say about common desert objects and sights, but it is scarcely possible to imagine a more useless collection of words than Mr. Solymos has heaped around the various subjects he pretends to discuss. What, for instance, is the use of a section like this:—(the voice of)

#### "THE FROGS

we heard, after some rain, in a billowy, rocky plain, sprinkled with torch ends of grasses by way of vegetation. They must have had a long spell of tropical torpor—proportionately as much as Edmond About's resuscitated mummy in *L'Homme à l'Oreille cassée*."

That is all we are to learn about frogs. Scorpions are more fully treated, especially the author's personal precautions. "Our usual matitudinal [*sic*] brushing was supplemented by our brushing with the pencil of our visual rays even the interior of our sleeves, pockets, and the like" (p. 118). Another section begins thus:—"The Big Spiders. It is a species of Galeodes." None of these sections or chapters contains anything approaching to scientific notes, and the general reader will not find them amusing unless he has a very keen sense of the ridiculous.

The chapter on "Animation," however, cannot be dismissed without separate and emphatic notice. It contains some of the choicest specimens of style in the volume. Leading us through the "wonders of nature" up to animal life, the author tells us how "the fitful tumble of tremendous deluges periodically tears and drives along the gaping brute rocks, and groups and drills the stupid fragments from meaningless heaps into designed channels" (p. 86); and then bursts into a rapture about animation and "the next sublimation":—

"Inherent aspirations of the soul themselves sublimate through ages, and nations, and families, till they, in their due seasons, emit the phenomena of disinfecting and gladdening odour-puffs (let me call them) distilled from the hearts and brains of prophetic poets, who have grown exalted during a life of crushing sufferings, which would have dwarfed, gnarled, blighted, putrefied, and rendered contagion-spreading, more stubborn because coarser souls" (p. 87).

Mr. Solymos calls this, and much more of the same kind which follows it, "poetic ecstasies." We are tempted to regard it as manifestations of Mr. Ruskin in a weak brain.

Most readers will probably be amply satisfied with the perusal of Book I.; but those of an inquisitive disposition will rejoice to learn that, in our author's words, "the best of the recreative joys are still untasted, and the amusing toys still unpacked;" or, in plain English, there are two Books more, treating (nominally) the one of "Men" the other of "The Caravan." These are designed after the pattern of the first book. There are the same weighty sentences; the same quotations from the Greek Testament—varied, however, with one from "that noble



athlete, the present Archbishop of York," and another from "that learned Sybil, Miss Rogers;" a murder of Browning (on p. 279) to match that of Herodotus quoted before; the same indifference to space and subject.

Mr. Solymos says he has put his whole heart and soul into the work, and the admission almost disarms criticism; but one may express the wish that he had put his heart and soul into a smaller compass, or, at least, within the bounds of grammar. When an author himself confesses that he is "full of characteristic angularities like a cluster of crystals," and that his words "may seem the weariness of inane roars," the reviewer has little to add.

S. L. POOLE.

#### CURRENT THEOLOGY.

*The Cambridge Bible for Schools.*—*St. Luke*, edited by Canon Farrar. (Cambridge University Press.) *The Commentary for Schools*, edited by Bishop Ellicott.—*St. Luke*, by E. H. Plumptre, D.D. (Cassell, Petter, Galpin and Co.) The all but simultaneous appearance of these two books, in their respective series, provokes a comparison between them. The second is substantially a reproduction of the *St. Luke* in the larger "Commentary for English Readers" under the same editorship, but completed by the insertion of notes where in that work references to the other Gospels sufficed, and carefully revised throughout. Of the two, Canon Farrar's is the more instructive and practical. The small compass of the book restrains the luxuriant verbiage that is the weakness of his larger works, and confines the Talmudical illustrations, which, as in them, he is fond of giving, to such as are really relevant; and a student of any age might use the volume with the sense that he was really learning from it. The chief fault is the constant desire to over-translate—to call attention to grammatical minutiae which deserve a passing notice in reading the Greek text, but which it is useless to try to impress on "English readers." From this Dr. Plumptre's Commentary is free; in other respects it is not so much less valuable as less adapted for its purpose; e.g., on iv. 20, a student wants to be told what a very subordinate official the "minister" was, rather than to have a gloss supplied on ver. 22.

*The Genesis of Evil, and other Sermons.* By Samuel Cox. (C. Kegan Paul and Co.) Though described on the title-page as "mainly expository," these sermons have the character and object which is, of course, the proper one for sermons—they aim at inculcating on the hearers the preacher's ideal of the religious life, and at commending to them his views of religious truth. And as they are genuine sermons, not ashamed of being so, and written to be preached rather than to be read, so one must pronounce them very good sermons—suggestive even when not convincing, and marked by a manliness of tone and a candour in recognising the facts of human nature which are the qualities generally desiderated in modern preaching. Still, the author is hardly as much in his element as a preacher as when he seeks to be an "expositor" only. For one thing, he is very much hampered by the assumed necessity of interpreting in harmony with his universalist theology the passages from the New Testament which appear to contradict it; and, for another, he is not free from the weakness of moral judgment to which universalism is supposed by its opponents to lead. No one, indeed, would charge Mr. Cox with underrating the distinction between holiness and sin; but it may fairly be thought that he underrates the distinction between saints and sinners—that he forgets

that there have been men whose religious life was habitually on a higher level than that of the average church- or chapel-goer, and that between them and ourselves at our worst there is a difference which, even if we do not hold it to be really infinite, at any rate is vastly greater than the difference between our own best and worst, so that their experience may supply models, but hardly illustrations, of ours.

*Studies in Religion under German Masters.* By J. Frederick Smith. (Williams and Norgate.) The title of this thoughtful little book describes its contents very accurately. Having matured his own religious belief "under German masters," he gives us "Studies" of the views of the men who influenced him—Sebastian Franck, the liberal mystic of the age of the Reformation, Lessing, Herder, Goethe, and Heinrich Lang of Zürich. These Studies were made, he tells us, "when the writer was in more than general sympathy with the thoughts and aims of his masters;" but he not only to some extent examines their doctrines while stating them—he adds at the end an "Estimate of Results" "written from a position of greater independence." Both sections of his plan are very well executed; the small compass of the book is a proof both of the thoroughness and familiarity of the author's knowledge of his "masters" and of his skill in summarising their teaching. And whether the "estimate" his readers or theirs may form of the masters' "results"—their contribution to the final form of religious thought—be the same as Mr. Smith's own or not, it will probably be felt by most that he looks in the right direction for what is needed to supplement them, that he is right in recognising that the first test of the true religion is that it shall give a *raison d'être* to devotion. And he very properly argues that, when men, whose religious system did not give one, were yet devout, the conclusion is, not that their devotion was insincere or rested on self-deceit, but that their system answered imperfectly to the conditions of the problem which they rightly recognised.

*Hebraisms in the Greek Testament, exhibited and illustrated by Notes and Extracts from the Sacred Text.* With Specimens of (1) the Influence of the Septuagint on its Character and Construction; (2) the Deviations in it from Pure Greek Style. By William Henry Guillemard, D.D. (Cambridge: Deighton, Bell and Co.) An edition of the Greek Testament exhibiting—by means of altered type or other distinguishing marks—every Hebraism, every phrase derived from or dependent on the Septuagint, and, lastly, every deviation from classical Greek through the natural degeneracy of the language, would be a contribution to Biblical study of unquestionable value. Such would seem to have been the original design of Dr. Guillemard, and it must be regretted that it has not been carried out in the present work, which, as he himself points out, is of "an incomplete and fragmentary character." The text of St. Matthew as previously edited by him is here reproduced entire; but the remaining books of the New Testament are represented by the merest notes, in which no attempt is made at completeness. In the event of the original design being resumed, we would suggest that every Hebraism, however often it may recur, should be noted; or, at any rate, that some uniform rule should be observed, which is not here the case. And why should not the quotations from the Old Testament, wherever they nearly correspond with, or seem to be derived from, the Septuagint, be printed in the uncial characters which are here adopted to intimate the influence of the Alexandrine version? The book, imperfect as it is, will be very serviceable to the student who will take it in his hands to accompany his reading of the Greek Testament.

*The English-Greek Testament; uniting the Precision of the Original Greek with the Text of the Authorised Version.* By Thomas Newberry. (Bagster.) What is English-Greek? It is, in this case, the English text of the New Testament interspersed with a variety of ingenious little marks designed to enable the reader, with the aid of a key, to determine at once the grammatical structure of the original and give its proper force to each word or combination of words. In order to test how far it is possible to accomplish this object, and how far it is of use when accomplished, let us take a single example. Matt. ii. 7:—"Then Herod, when he had privily called the wise men, enquired of them diligently what time the star appeared." We do not reproduce the marks, but will faithfully report. "When he had," then, is made, by means of connecting hyphens, to appear as one word, and "called" as a separate word; whereas, in the original, "when he had called" is one word. The reader also understands that "when he had" is an aorist participle, but can think as he pleases about "called." In the original, "enquired diligently" is one word, but, in consequence of the intervention of "of them," is not here so marked. "Wise men," on the other hand, might have been noted as a single word, but is not. "Appeared," the reader perceives, is in the Greek a present participle, but does he really gain anything by having this pointed out to him? We are not making any complaint of the book on the score of accuracy, and, though our example chanced to contain one oversight, we have not lighted on more than one or two others. There is, indeed, abundant evidence of great industry and care, and our only doubt is whether they have been usefully applied. The marginal notes are decidedly the best part of the work; but will the Greek words now and then introduced be of much use to the mere reader of English-Greek?

*La Vérité chrétienne et le Doute moderne: Conférences données à Paris pendant l'Exposition universelle, 1878, par la Société de Londres pour la Défense du Christianisme.* (Paris: Sandoz, and Fischbacher.) This volume, which is edited with a Preface by M. de Pressensé, represents a series of lectures by eminent French divines delivered during the Paris Exhibition at the suggestion of the Christian Evidence Society. Some of the lecturers, notably MM. de Pressensé and Godet, have probably as wide a reputation in this country as in their own. The lectures are characterised by all—and even more than all—the French clearness and lucidity of style. They are throughout temperate in tone and competent in treatment. It is perhaps worthy of note that in France the theory of evolution seems to meet with more uncompromising antagonism than it would here in England. For instance, in the better sort of English apologetics there would hardly be found such a description of it as this:—

"L'évolution, c'est-à-dire un mouvement sans cause et sans objet, hasard dans son principe, fatalité dans ses résultats, et qui oublie d'expliquer seulement ces deux choses: la pensée dans mon esprit et la liberté dans ma conscience."

Yet M. Doumergue does not stand alone in this view of evolution. Even M. de Pressensé himself seems to be scarcely more qualified in his opposition. Probably much of this state of feeling is due to the influence of M. de Quatre-fages.

*Church Comprehension and Christian Re-union.* By J. R. Pretyman, M.A. (Longmans.) In a short volume, of which the first part appeared in substance last year in the *Contemporary Review*, the author, after recapitulating the salient historical points of the question, makes a forcible appeal from a broad, Christian, common-sense point of view, alike to moderate

Churchmen and to orthodox Dissenters, to terminate the scandal of disunion, to which the lapse of time has rendered both parties almost indifferent. He recapitulates the salient historical points of the question, showing clearly therefrom how nearly, on more than one occasion in early post-Reformation times, the problem reached a solution; and from various circumstances he argues that the present moment is especially favourable to re-union, a conclusion which, as he points out, must be a thing to be desired by the religious Dissenter, and which, while enlarging the bases and increasing the legitimate influence of the national Church, would satisfy almost all the feelings which now give force to the cry for disestablishment.

THE REV. A. NICHOLSON, LL.D., has published a small book of sixty pages on *Apostolical Succession in the Church of Sweden* (Rivingtons) which has some value for those who are not specially interested in the theological question involved in the discussion. For the history of the change of religion in Sweden from Roman Catholicism to Lutheranism, issuing in the remarkable fact that Sweden is now the only Protestant country where intolerance of the old seventeenth-century type is still upheld by penal laws against nonconformity to the State creed, is so curious that students will gladly welcome any information which throws even a side-light on its more difficult problems. And this Dr. Nicholson may fairly claim to have supplied, since his booklet is neither a translation nor an adaptation of any existing Swedish treatise, but the result of original search in the Swedish archives, as well as of diligent study of such printed authorities as bear on the subject, so that he has done for Swedes themselves that which none of their native writers had anticipated him in doing. One point he has left obscure (no doubt as not directly relevant to the single issue with which he is occupied)—namely, how it was that King Gustaf Wasa should have been so eager to procure a bishop from Rome itself only just before his final breach with the Pope. The actual changes are taken for granted, and we are simply given certain particulars about the principal ecclesiastics engaged in carrying those changes out, which establish the fact of strong pressure having been put upon them to wring their reluctant consent to the King's proceedings. Dr. Nicholson would do well to expatiate a little in any future edition on these matters, for Swedish Church history lies so remote from the ordinary ranges of study that most readers require somewhat more help than he gives them.

*A Sketch of the Life and Mission of St. Benedict.* By a Monk of St. Gregory's Priory, Downside. (Hodges.) This is only a thin pamphlet of fifty-four pages, but it contains a mass of useful matter. We apprehend that, notwithstanding all the controversy of recent days, there are but few people who really comprehend what mediæval monasticism was like. To such, whatever their theological costume may be, this pamphlet will be useful. As the work of an ardent member of the Latin Church it of course contains passages which might be the text for endless jangling; but its purpose is historical, not controversial, and it really does give much condensed information. Saint Benedict was the founder of monasticism in the West, and all the Orders we had in England might have looked upon him, and indeed most of them did look upon him, as their common father. It was not till the Reformation period that in Jesuitism a new and really independent growth arose. The Appendix contains a list of the principal English churches dedicated to Saint Benedict, and a chronological list of the English Benedictine houses. This latter will be found most useful by students of local history.

We would suggest that if ever this little book reaches a new edition its author should add after each name the volume and page of the *Monasticon* in which an account of the house may be found. It would not add more than a single page to the bulk of the pamphlet, and would render it much more useful.

#### NOTES AND NEWS.

MESSRS. MACMILLAN AND Co. have in the press, and will shortly publish, *A Visit to Wazan, the Sacred City of Morocco*, by Mr. Robert Spence Watson, which should be of special interest at the present time, in relation to the conference that has just been held upon the internal administration of Morocco. Mr. Watson's journey was of peculiar interest, as he was travelling over ground very little known, and his visit to Wazan was the first that has been made by any European proclaiming himself as such.

It is announced by the Spinoza Committee at the Hague that the statue of Spinoza will probably be completed and in its place in the month of August. The unveiling will take place on or about September 1, and foreign subscribers and members of local sub-committees are invited to attend.

PROF. TH. KOLDE, whose very careful work on Staupitz and the Augustinian Order in Germany was favourably noticed in our issue of May 22, is now visiting and systematically examining the archives of Germany, Switzerland, and Belgium in order to lay them under contribution for a new Life of Martin Luther which he has just taken in hand. Dr. Kolde will select in the first place Luther's correspondence with his friends as the basis of his book, and hopes thus to throw new light on several points in the great Reformer's life and doctrine. The new biography will appear on the fourteenth centenary of Luther's birth, November 10, 1883.

MR. MORFILL will continue his series of Slavonic Essays in the *Westminster Review* which have created such interest abroad by a paper in the next (July) number on the "Peasant Poets of Russia."

MR. DAVID BOGUE has now at press and will shortly publish a new work, viz., *Birds, Fishes, and Cetacea of Belfast Lough*, by Mr. R. Lloyd Patterson, Vice-President of the Belfast Natural History Society and President of the Belfast Chamber of Commerce—son of the late Robert Patterson, F.R.S. The book should form an interesting and valuable addition to this branch of natural history.

THE third part of Prof. Skeat's *English Etymological Dictionary*, which was advertised to appear on July 1, is nearly ready. It ends with the word "Reduplicate." Part iv. will probably not appear for a year, as it will contain various indexes and word-lists, with a list of Aryan roots occurring in English, the preparation of which will occupy a considerable time.

THE German journalist, Mr. Leopold Katscher, will shortly publish a volume of sketches embodying his observations on life in London and English life in general.

THE English Dialect Society have this week issued the second part of the *Dictionary of English Plant Names*, by Mr. James Britten, F.L.S., and Mr. Robert Holland, containing the letters F to O. This completes the society's issues for the year 1879. For the present year the proposed publications are already far advanced, and will probably be issued together early in August next. They comprise a Glossary of Cornwall, East and West, by Miss M. A. Courtney and Mr. Thomas Q. Couch,

F.S.A.; a Glossary of Words in Use in Down and Antrim, by Mr. W. H. Patterson, M.R.I.A.; a work on the Dialect of Leicestershire, by Dr. Sebastian Evans; and a collection of Old Country and Farming Words, gleaned from various agricultural books, by Mr. James Britten. The last will form the thirtieth volume of the society's issues.

PROF. HENRICI has been appointed to the professorship of Applied Mathematics in University College, London, formerly held by the late Prof. Clifford. The professorship of Italian in the same college is vacant, through the resignation of Prof. Volpe in consequence of ill-health.

PROF. STANLEY JEVONS has in the press a volume of *Studies in Deductive Logic*, being a series of logical problems, exercises, and questions prepared with the view of placing logic more on a par with mathematics as an instrument of intellectual training. It is, in fact, a fuller development of the idea which Prof. Jevons had before him in writing his *Elementary Lessons in Logic*. Messrs. Macmillan and Co. are the publishers.

CERTAIN patriotic Slovaks have undertaken to collect the popular songs current among their fellow-countrymen, and to publish them with their tunes. The first part of the collection will appear in August. As it is expected that many Russians and other Eastern Slavs will be included among the subscribers to the work, which will be completed in about twelve parts, the texts of the songs will be printed in "Slavo-Russ" as well as in Roman characters. The Slovaks used to have a flourishing literary society, the *Matitsa Slovenska*, which could have well afforded to defray the expenses of the undertaking. But the Austrian Government closed its doors a few years ago, and is said to have confiscated its property.

MR. JOHN FENTON, whose papers on Hebrew Sociology in the *Theological Review* a year or two ago were noticed in the ACADEMY, is about to publish the results of his researches in an essay on *Early Hebrew Life*. He will endeavour to determine the sociological age of some of the Pentateuchal laws apart from the question of the literary date of the records. Some light, too, it is hoped, will be thrown upon the origin of the "immoral" stories of the Pentateuch.

DR. J. JUSSERAND, as his last work in England, is collecting material for an essay on fourteenth-century English Pardons in general, and Chaucer's Pardoner in particular, for the Chaucer Society's Essays on Chaucer.

THE Harness Prize Essays on the first quarto of *Hamlet*, by Mr. C. H. Herford and Mr. Widgery, will be published forthwith by Messrs. Smith, Elder and Co. Both writers hold that the first quarto represents Shakspeare's first sketch of his play. Mr. Herford's argument is founded on the differences in the leading characters in the first quarto and their full development in the second, and also on the higher poetic qualities of the completed play.

DR. W. W. HUNTER will take the chair at the annual meeting of the Spelling Reform Association on the 21st inst. The first number of the Journal of the association will appear on July 1, under the title of *The Spelling Reformer*.

MR. C. E. ROBINSON, whose yachting *Cruise of the "Widgeon"* has had some popularity, is about to publish a volume of poems. *The Golden Hind*, the principal piece, is a tale of the Invincible Armada, its scene being the Dorset coast, in the neighbourhood of Swanage. Messrs. Bell will publish the volume.

*Spirit Gravities*, a very complete series of tables prepared by Dr. Thos. Stevenson, is in the press, and will shortly be published by Mr. Van Voorst.



FOR the Early-English Text Society Dr. Moritz Trautmann, of Gohlis bei Leipzig, is to edit the short-line version of the verse *Sege of Jerusalem*. He knows of seven MSS. of this poem—three at the Bodleian: Laud 622, which he proposes to print, Digby 230, Douce 78; one in the British Museum, Additional 10036; one in the Bedford Library; and one each belonging to Lord Monson and Lord Cardigan. He will be much obliged for information as to other MSS. Of the long-line alliterative poem on the same subject, to be edited hereafter, six MSS. are known, the last that has turned up being in R. Thornton's MS. Additional 31042 in the British Museum.

SINCE the completion of his version of the whole Bible in the Aneityumese language, it is interesting to learn that the Rev. J. Inglis has prepared a translation of part of *The Pilgrim's Progress*, accompanied by some psalms and hymns for use among the inhabitants of this little island of the New Hebrides Group.

THE *Scotsman* states that Mr. Longfellow has in hand the libretto of an opera the music of which will be composed by Mr. Alfred Cellier, the author of *The Sultan of Mocha*, who went to America with Messrs. Gilbert and Sullivan, and has remained there conducting several of his works.

MR. J. THOMAS SCHARF has just published at Baltimore a popular *History of Maryland from the Earliest Period to the Present Day*.

TRÜBNER'S *Record* remarks, under the heading of "Bibliotheca Scallawagiana," that the first time the word "Scallawag" has ever been seen in connexion with bibliography is in the catalogue of the matchless collection of books, pamphlets, autographs, pictures, &c., relating to Mormonism and the Mormons, the ten years' gatherings of Charles L. Woodward. Messrs. Bangs and Co., of Broadway, New York, advertised the above books to be sold at Vendre on January 19, 1880, so they are no doubt long since dispersed; but that does not do away with the value of the catalogue as a bibliography of Mormon literature, the "Saints" having never compiled one of their own.

PROF. REIN, of Marburg, who was delegated by the Prussian Government to visit Japan, will publish shortly the first portion of his researches on that country, under the title of *Natur und Volk des Mikado-Reiches*.

MRS. GEORGE LILLIE CRAIK, authoress of *John Halifax, Gentleman*, requests us to correct an error into which our reviewer has fallen in attributing to her the authorship of a novel entitled *Two Women*. The book in question is by Miss Georgiana M. Craik, also a well-known writer, and Mrs. Craik's cousin by marriage.

MR. RICHARD GRANT WHITE is publishing a work on *Every-Day English* with Messrs. Houghton, Mifflin and Co.

M. VERTHEIMER, author of a work on the projected marriage of Queen Elizabeth and the Archduke Charles of Austria, is preparing an edition of the correspondence of Vergennes preserved in the National Archives at Paris.

MESSRS. HACHETTE have just begun the publication of the inedited writings of Saint-Simon, under the editorship of M. P. Faugère. The first volume, containing the *Parallèle des trois premiers Rois Bourbons*, has just appeared. The second will follow speedily, and will contain *Les Duchés et Pairies*. The work will be complete in seven volumes.

THE death is announced of Mr. Alexander Dunlop of Clober, aged eighty-eight.

WE learn from the *New York Nation* that Mr. S. W. Pennypacker's "Settlement of Germantown" is now procurable in pamphlet form. It contains "the first public protest ever made

on [the American] continent against the holding of slaves," namely, that sent from the Germantown monthly meeting on February 18, 1638, "to the monthly meeting at Richard Warrels," and bearing, among others, the signature of Francis Daniel Pastorius, in whose handwriting the still-preserved document seems to be.

PROF. CHURCHILL BABINGTON writes:—"While thanking your reviewer of the *Dictionary of Christian Antiquities* for his favourable notice of my articles, allow me to point out that he has given me credit for more than is my due. 'Money, a most erudite paper,' is for the earlier and larger part wholly by Mr. Madden; and so far as the modern nations are concerned almost entirely by Mr. Keary. The last part, which treats of medals, is my work."

#### VIRGINITY.

LIKE sunlight on a windy mountain-side:  
Or, on a height, snow bathed in summer air:  
Or like a drifting cloud, serene and fair:  
Or a white leaping fountain's royal pride  
That scatters radiant gems on every side—  
The nameless charm of beauty that these wear,  
Undimmed by sorrow, never worn by care,  
Is the sole dower of my girlish bride.  
This clings to her, this sits upon her brow,  
Perfumes her lip, shoots from her earnest eye,  
Clothes her slight form, and gloves her warm white hand;  
Methinks it makes an angel of her now,  
As in the free air fearless doth she stand.  
It has no name but pure Virginity.

EDWARD ROSE.

#### MAGAZINES AND REVIEWS.

THE April number of the *Library Journal* opens with an interesting paper by Mr. W. E. Foster, of the Providence Public Library, on "The Relation of the Libraries to the School System." The paper is addressed to teachers rather than librarians, and urges them to turn the minds of their pupils to books that will illustrate and develop the work of the school-room. Mr. Foster gives instances in which the methods suggested have been tried in his own and other cities. Farther on in the number are given four of Mr. Foster's Reference Lists on Special Topics—viz., Herbert Spencer, Channing, International Copyright, and Mr. Gladstone's Political Integrity. The usual bibliographical notices and general notes conclude the number.

THE latest number of the *Hungarian Review*, *Buda-pesti Szemle*, contains an article, by Dr. Láncezy, on Wirkner's *Memoirs*. In the course of the article, the writer alludes to our notice (ACADEMY, February 22, 1879, p. 167) of his essay on "The Development of the Ideas of Reform in Hungary," which appeared in the *Literarische Berichte aus Ungarn*. Dr. Láncezy defends himself against the "censure" which he seems to think conveyed in our observation, "The Western reader will probably remark that the name of Deák does not once occur." The writer of the notice in the ACADEMY was very far from meaning to find fault with the omission, but noticed it as striking to the English reader, whose ideas about modern Hungarian history are summed up in one, two, or at most three names—Deák, Kossuth, and Count Stephen Széchenyi. In explaining the omission, which he tells us was also noticed by the *Allgemeine Zeitung*, Dr. Láncezy is led to define Deák's position before 1843, when his great powers had been already recognised, although his actual share in public affairs had been comparatively small. The whole of the review abounds in subtle and instructive observations, its main theme being the necessity the future historian of Hungary will be under of doing justice to the conservative officials who carried on the government of that country during the thirty years which preceded 1843. Dr. Láncezy would have these obscure martyrs rescued from

the dust of their own pedantry, modesty, and loyalty.

IN the *Revista Contemporanea* of May 13 D. Chaulié announces the discovery that the celebrated "Cueva del Monje," in the neighbourhood of La Granja, is really a magnificent dolmen forming part of an almost perfect megalithic circle. V. Barrantes continues his valuable catalogue of Spanish printers up to the year 1600; the present number includes the names from F to P. A sketch by an eye-witness of a pilgrimage to N. S. del Pilar in Zaragoza, in April last, shows that in numbers of devotees the Spanish shrines are now far behind that of N. D. de Lourdes and other places of pilgrimage in France, Switzerland, and Germany. An article by Luis Vidart gives an opportune account of the translations of *Os Lusíadas* of Camoens into Spanish.

#### SHAKSPEARE IN OLD SPELLING.

THE following proposal for an edition of Shakspeare in old spelling has been sent by Mr. F. J. Furnivall to the members of the New Shakspeare Society:—

"In the prospectus of the NEW SHAKSPEARE SOCIETY issued in the autumn of 1873, I said, 'It is surely time that the patent absurdity should cease, of printing 16th- and 17th-century plays, for English scholars, in nineteenth-century spelling. Assuredly the Folio spelling must be nearer SHAKSPEARE's than that; and nothing perpetuates the absurdity (I imagine) but publishers' thinking the old spelling would make the book sell less.'"

"Accordingly, all the editions of Shakspeare's single Plays issued by the NEW SHAKSPEARE SOCIETY—*Romeo and Juliet*, by Mr. P. A. Daniel; *Henry V.*, by Mr. W. G. Stone; *The Two Noble Kinsmen*, (? partly Shakspeare's), by Mr. Harold Littledale;—have kept the spelling of the Quarto or Folio on which they were respectively based. But the handsome Quartos of the Society, with their full Introductions and Notes, cost so much, that most likely all our present members will be dead before our Society's edition of Shakspeare's Plays in old spelling can be completed. Now I, for one, want such an edition, and have long wanted it, every day of my life,—a handy, working, clear-type edition, with Acts, Scenes, Lines, duly numbered, with Text corrected—though only where such correction is absolutely necessary,—so that I may be able (as far as possible) to read and quote Shakspeare's words in the spelling in which his contemporaries of Elizabeth's and James I.'s days read them. To see Shakspeare's words in Victorian dress is just as offensive to me as it would be to see his bust or picture in Victorian dress. The latter offence, being one against the history of Costume and Art, would meet with such shouts of contempt that it has never yet been tried, and never will be; but the former offence, being one only against the history of the English Language,—which the general reader does not care one brass farthing about—is received with the utmost complacency and approval; and self-satisfied ignorance even pours scorn on the proposal to familiarise Shakspeare-students with the look and spelling of their master's words as they appeared to his contemporaries, and as they are necessary for the due appreciation of his text. For instance, if the *Hamlet* put into students' hands had always been founded on that Second Quarto which first gave the real play to the world, and, by the side of its 'dram of eale' (sign. D, back, p. 19), men had always read the line in which *devil* is twice spelt 'deale'—

'The spirit that I haue feene  
May be a deale, and the deale hath power  
T' assume a pleasing shape.'

sign. G. (p. 42), II. ii. 627-9—

who can doubt that the parallel *deale*—*devil*, *eale*—*evil*, would have gone far to settle the meaning of *eale*, and have spared us nearly all the emendations of that word? Again, if the text of the *Tempest* had always printed its

'Gon. But the variety of it is, which is indeed almost beyond credit.

Seb. As many voucht rarities are,'

as the First Folio, p. 6, col. 2, stands, we should surely have been saved the later assertion that *rariety* was 'Another word indiscoverable in any genuine play of Shakespeare.'

"MR. HORACE HOWARD FURNESS, the Editor of the noble new Variorum edition of Shakspeare, has said in his last volume—*Learn*, Preface, p. vi.—

'Happily, the day is fast declining when it is thought necessary to modernise Shakespeare's text. Why should it be modernised? We do not so treat SPENSER. IS SHAKESPEARE'S text less sacred?'

Surely as the Stage has banished Garrick's long wig and George II. coat and ruffles, in *Hamlet*, from its boards, we Shakspeare-students should turn our absurd Victorian spelling out of Shakspeare's text.

"I do not say that for the benefit of people who cannot spell, or whose brains get muddled by old spelling, or to whom it is a hindrance, there should not be a modernised Shakspeare always on sale; but I do say that for folk who can spell, and who know that the English language has a history, with every phrase of which they wish to be familiar, a handy working edition of Shakspeare in the spelling of his time should be provided. And I am resolved to provide it, for the first time since Shakspeare's death.

"Every user of the reprint or facsimile of the First Folio knows what an unworkable, un-working, book it is. Its want of proper division into Acts and Scenes, its having no line-numbers or head-line figures, its often misrepresentation of the text, its turning verse into prose, and prose into verse, its need of continual correction by a modern text, &c., make it a 'book of reference' only, and not a working book for daily, hourly use. Moreover, it does not contain *Pericles*, the *Two Noble Kinsmen*, or the *Poems and Sonnets*. It is not 'Shakspeare's Works,' but only the greater number of his Dramas. It cannot fill the place of the edition that I insist is needed.

"After many unsuccessful tries to find that rare being, a Publisher who is English-scholar enough to care about bringing out an old-spelling *Shakspeare*, I have at length found one in Mr. GEORGE BELL, of London and Cambridge, who, as an old member of the Philological Society, naturally takes no mere trade view of the proposed edition. But I promised him money-help in it, either from the New Shakspeare Society or myself.

"He has offered to sell the Society 500 large-paper copies of an old-spelling *Shakspeare's Works* (edited by me, with such help from fellow-workers in the Society as I can get,\*) in the style of his Singer's edition, in 8 vols., bound in cloth, for 35s. a copy, to be issued at not more than 2 volumes a year, so as to suit the Society's funds.†

"The Committee of the Society felt that they could not pledge for four years nearly half the subscriptions of Members, without first finding out whether Members approved of the suggested application of their money. The Committee therefore directed me to send a Circular to every Member of the *New Shakspeare Society* asking him whether he would like, or not, to have 8s. 9d. out of his yearly guinea subscription, applied for four years to getting him two bound volumes of an octavo old-spelling *Shakspeare*.

"Here, accordingly, is the Circular—for the words of which I alone am evidently responsible;—and with it is a Post-Card addressed to our Honorary Secretary, on the back of which I ask you to say soon that

1. You wish, or you don't wish, 8s. 9d. of your Subscription to be spent in 2 vols. of the old-spelling *Shakspeare* yearly, till the 8 vols. are out.
2. Whether you will take the book at 4s. 6d. a volume, from Messrs. G. Bell and Sons, if the majority of our Members decide that the *New Shakspeare Society* shall not, as a Society, join in the edition.

\* The basis of each Play in Quarto and Folio will be Quarto or Folio as either is, on the whole, better than the other. Of the Plays only in the Folio, that will of course be the basis-text. Every change from the basis-text will be plainly marked, and the reading altered will be given at the foot of the page. The collations will not include mistakes, or, unless exceptionally, emendations.

† The edition will be sold to the public too.

"I need not say that I hope you will answer Yes on both points; but whether or not, the old-spelling edition will be put through, if health of body and mind is left to me.

"FREDK. J. FURNIVALL.

"23 May, 1880.

"P. S. Any friend of yours can have the book on the same terms as yourself."

#### THE "AGAMEMNON" OF AESCHYLUS AT OXFORD.

ON June 3 the *Agamemnon* of Aeschylus was performed in the original Greek in the hall of Balliol College by members (mostly undergraduate) of Balliol, Trinity, Merton, Corpus, and New College, assisted in the matter of dresses and *mise en scène* by Mr. Burne Jones and Prof. Richmond. The attempt was a courageous one, and successful beyond all that the actors or their friends had dared to anticipate. We hope that it may be the precursor of fresh efforts in the same direction, for nothing can be better calculated to transport the mind from the region of criticism into that of enjoyment, to make us forget our grammar and analysis in the happy air of magnificent poetry.

What will they do with the chorus? was a question asked with misgiving by many before the performance, and no doubt the chorus was the difficulty. Nothing, however, deserves more praise than the way in which this part of the problem was dealt with. A few bars of austere music were composed by Mr. Parratt, the admirable organist of Magdalen College, for the beginning of the opening chorus, and for the short strain sung just before Agamemnon's cry is heard. The rest was partly recited in monotone, ending with a simple cadence, partly spoken as dialogue, distributed among the fifteen members of the chorus. Thus these wonderful choric odes, which enshrine the golden thoughts and music won by the genius of Aeschylus from the rough ore of Greek legend, produced something, we may hope, of their legitimate effect in sustaining, setting off, and varying the simple action of the tragedy. We could have wished for a little more of Mr. Parratt's music, and a little less monotone; but the idea of assigning parts of the chorus as dialogue to different speakers was an excellent one. A difficulty which might have been regarded as almost insoluble was got rid of, much interest was created and sustained, and much creditable acting was brought out by this simple and happy device. It should be added that the action and by-play of some of the members of the chorus was in our opinion as good, perhaps, as anything in the whole performance.

The part of Clytemnestra was taken by Mr. F. R. Benson, of New College, whose conception of the character was in all respects a worthy one. Mr. Benson's delivery was at times, perhaps, somewhat deficient in variety and play of voice; but the dignity, reserve, and refinement of his manner and action showed that his idea was quite adequate to the presentation of a great tragic rôle. A somewhat different remark suggests itself with regard to the presentation of the part of Cassandra, by Mr. G. Lawrence, of Corpus. Mr. Lawrence has a voice of great beauty and flexibility, and we therefore at times looked for more variety in his acting of a part in which variety is an essential element. There was much beauty and pathos in his delivery of many passages, but to some he failed, we thought, to give the due emphasis and relief. This was notably the case in his rendering of the lines beginning—

Ὅρατε τοῦδε τοὺς δόμοις ἐρημένους,  
Νέους, ἀνέπων προσφερέει μορφώμασιν.

With more advantages of voice and delivery than Mr. Benson, Mr. Lawrence hardly struck us as coming so near to realising the awful and beautiful conception of Aeschylus.

Agamemnon (Mr. Bruce, of Balliol) was placed at a disadvantage by reason of his chariot, which was symbolised by a wheel appearing at the right corner of the stage. Thus he had to declaim from an obscure corner, and never arrived at the centre of the situation. We could have wished that the business of the chariot and of Agamemnon's descent upon the stage could have been differently managed. Agamemnon must, of course, descend upon the purple; the Queen will not be satisfied till she has induced him to walk upon purple like an Oriental despot, and thus provoke the jealousy and insult the majesty of the gods. He has already outraged her maternal love; perhaps (she may think) the gods will look with more favour on her deed if Agamemnon commits himself irretrievably in their sight:

εὐθὺς γενέσθω πορφύρεστρωτος πόρος,  
ἐς δῶμα' ἀέλπτον ὥς ἂν ἡγήται δίκη.

If the chariot cannot be abolished, as is perhaps to be wished, the meaning of this very antique and characteristic scene might at least be better brought out. There should be some better way of suggesting the purple-covered ground than the unrolling of a few yards of red cloth.

We will conclude with another expression of the hope that this attempt may not be the last of its kind. The freshness, refinement, and simplicity of the acting, together with the general beauty of the costumes and the grouping, fairly carried away the audience; and not the least pleasant reflection which was left on our minds was this, that poetic feeling, education, and refinement will after all carry an actor a great way towards the effective representation of tragic parts, without the dressing of false conventionalism which a long familiarity with the London stage might make us think essential to the very existence of tragic acting. There the mirror is indeed held up to Nature; but the mirror is too often, alas! shaped like a spoon, and the image distorted accordingly.

#### SELECTED BOOKS.

##### General Literature.

- COLVILLE, H. A Ride in Petticoats and Slippers from Fez to the Algerian Frontier. Sampson Low & Co. 12s.  
FABER, F. Jean-François de Bastide en Belgique (1766-69). Brussels: Olivier. 6 fr.  
FOLKVILLE, D. de. Traité théorique et pratique de la Naturalisation. Paris: Marceq. 10 fr.  
HEAD, F. R., and E. J. PONTRE. Painting, Italian and Classic. Sampson Low & Co. 5s.  
HOLSTEIN, H. Das Drama vom verlorenen Sohn. Ein Beitrag zur Geschichte d. Dramas. Halle: Hendel. 2 M. 50 Pf.  
INGRAM, J. H. Edgar Allan Poe: his Life, Letters, and Opinions. Hogg. 21s.  
JEBB, R. C. Modern Greece. Macmillan. 5s.  
LAVIGNE, E. Introduction à l'Histoire du Nihilisme russe. Paris: Charpentier. 3 fr. 50 c.  
NAVERY, Raoul de. Les Voyages de Camoens. Paris: Henuy. 3 fr. 50 c.  
NEWTON, C. T. Essays on Art and Archaeology. Macmillan. 12s. 6d.  
SCOONES, W. Baptiste. Four Centuries of English Letters. O. Kegan Paul & Co.  
SMITH, T. Roger. Architecture, Gothic and Renaissance. Sampson Low & Co. 5s.

##### Theology.

- ECCLESIASTES, a Treatise on the Authorship of. Macmillan. 14s.

##### History, &c.

- EDMOND-BLANC. Napoléon I<sup>er</sup>: ses Institutions civiles et administratives. Paris: Plon. 6 fr.  
FAUGÈRE, P. Ecrits inédits de Saint-Simon. T. I. Paris: Hachette. 7 fr. 50 c.  
GREEN, J. R. History of the English People. Vol. IV. Macmillan. 16s.  
LINDENSCMIT, L. Handbuch der deutschen Alterthums-kunde. I. Thl. Die Alterthümer der Merovinger-Zeit. I. Lfg. Braun-schweig: Vieweg. 12 M.  
REGESTA diplomatica nec non epistolaria Bohemae et Moraviae. Opera J. Emser. Pars II. 1253-1310. Vol. 8. Prag: Grégr & Dattel. 5 M.  
REUMONT, A. v. Gino Capponi. Ein Zeit- u. Lebensbild. Gotha: Perthes. 9 M.

##### Physical Science and Philosophy.

- BALFOUR, F. M. A Treatise on Comparative Embryology. Vol. I. Macmillan. 18s.  
BASTIAN, H. Charlton. The Brain as an Organ of Mind. C. Kegan Paul & Co. 5s.  
DELLINGHAUSEN, Bar. v. Das Räthsel der Gravitation. Heidelberg: Winter. 6 M.



STOCKALFER, E. Expériences faites au Tunnel du Saint-Gothard sur l'écoulement de l'air comprimé en longues conduites métalliques pour la Transmission de Forces motrices. Basel: Georg. 4 fr.  
TASCHENBERG, E. L. Praktische Insektenkunde. V. Bremen: Heinsius. 4 M.

## Philology.

CAPPELLER, C. Vāmāna's Stilregela. Strassburg: Trübner. 1 M. 50 Pf.  
DE VENUS la Deesse d'Amor. Za ersten Male hrsg. v. W. Foerster. Bonn: Cohen. 3 M.  
JEBB, R. C. Selections from the Attic Orators. Macmillan. 12s. 6d.  
MAHAFY, J. P. History of Classical Greek Literature. Longmans. 15s.  
MIKLOSICH, F. Ueb. die Mundarten u. die Wanderungen der Zigeuner Europas. X. Wien: Gerold's Sohn. 4 M. 80 Pf.  
RUSCHMANN, J. C. E. Die Ordinal-Zahlen der mexikanischen Sprache. Berlin: Dümmler. 2 M. 50 Pf.

## CORRESPONDENCE.

## DISCOVERY OF SĀYANA'S COMMENTARY ON THE ATHARVA-VEDA.

Oxford: June 5, 1880.

I have just read Prof. Shankar Pandurang Pandit's able and interesting letter on the discovery of a MS. of Sāyana's Commentary on the Atharvaveda-samhitā, and I feel tempted to say again what I said the other day, when I had to announce the discovery of Sanskrit texts in Japan, "It never rains but it pours." After we had been looking for years for a single MS. of Sāyana's Commentary on the so-called Fourth Veda, the same week brings us tidings of the discovery of two MSS. That a Commentary by Sāyana or Mādhava on that Veda had once existed could hardly be doubted, but in reply to repeated enquiries addressed by me to my friends in India I always received the same answer, *Non est inventum*. The reason why I did not give up my belief in the existence of such a Commentary was because, so far back as 1846, in some statistic accounts of Vedic literature sent to Mr. J. Muir, and published by him in the *Journal of the Asiatic Society of Bengal*, not only the name of the author of the Commentary, *scil.* Mādhava, but the number of lines of his Commentary on the Samhitā and on the Brāhmaṇa was mentioned—viz., 80,000 for the former, 20,000 for the latter. That information seemed to me so important that I thought it right to call the attention of Sanskrit scholars to it afresh, particularly of those who were exploring India in search of MSS., and had it published therefore once more in my *Introduction to the Science of Religion*, 1873, p. 109. But though my friends Dr. Bühler, Kielhorn, Burnell, and others have kept a keen look-out for "Sāyana on the Atharva-veda," and though rumours of its existence reached them from time to time, nothing tangible has ever come to light. So late as March 10, 1874, Dr. Burnell, that most indefatigable explorer of the ancient literature of India, wrote to me from Mangalore:—"For the same reason I doubt the report of the Benares Brahmins to Dr. Muir about an Atharva-veda Commentary. I have so often had tales told me quite as precise which I have ascertained afterwards to be untrue that I am very little inclined to believe mere assertions." (See Preface to the sixth volume of my edition of Rig-Veda, p. xvii. note.) Now, at almost the same time that Mr. V. N. Narsimaiyengar discovered the MS. in Nandi Nāgari described by Prof. Shankar Pandurang Pandit, Dr. Bühler writes to me that he had an offer from a learned Brahman at Madras of a copy of Sāyana's long-sought-for Commentary on the Atharva-veda, written in the Grantha alphabet. While the copy in Nandi Nāgari is incomplete, that in Grantha is said to be complete, so that Dr. Bühler hopes we may at last obtain, not only the missing Kuntāpa hymns, but also a more readable text of the nineteenth book of the Atharva-veda than that hitherto accessible. In the same letter (dated Ahmedabad, May 7, 1880) in which Dr. Bühler informs me of the discovery of the Grantha MS. of Sāyana he

sends me several other items of information which may be of interest to Sanskrit scholars, and which I feel at liberty to publish. "Among our new finds," he writes, "you will see a long list of in Veda. There is a Pada-pāṭha of the Mantras of the Maitrāyaṇīyā Samhitā, which is unique. It seems most opportune, as Dr. Schroeder intends publishing the book. I found that in Gujerat, north of the Narmadā, there are still many Maitrāyaṇīyas, among them three so-called Suklas, who recite the whole Samhitā from day to day. The others know little of their sacred writings. The Northern Atharvavedins are really, as the Karana-vyūha-bhāṣya asserts, all Paippalādins. But as they have lost their books they study the Saunaka-Samhitā or the Samhitā of any other Veda." "What I have bought this year of Veda consists of nearly one hundred numbers. For the other Sāstras there is also some new material, even some historical texts, and such scarce works as the *Pañkasiddhāntikā* of Varāhamihira. The Śāsvata Kōsha, according to Aufrecht the oldest Kōsha, has been found. A little time ago a portion of a very old MS. of Sāyana's Commentary on the Rig-veda-samhitā was brought to me. It is written *initio sæc.* XV! I collated some passages with your edition, and found that the MS. belonged to what you designate as the C. family. It is wonderful that that family should be so old. I shall go on collating some more of it."

The same letter contains some very important information about the discovery of new inscriptions and their bearing on the date of Buddha's death in 477 B.C.; but in regard to these matters I do not like to anticipate Dr. Bühler's own statements.

What is a matter of real congratulation in these discoveries is that they have been made on the very spot where they were expected to be made, and that hope deferred has at last been rewarded. We seldom find what we are looking for in exactly the place where we think it ought to be, and therefore the discovery of Sāyana's Commentary on the Atharva-veda, after thirty-four years of search, in the South of India, *i.e.*, in exactly the locality where it ought to have been, like the discovery of Sanskrit texts in Japan, is the best encouragement that could have happened in this field of research.

I cannot close this letter without stating that not only Japan but China, too, is at last surrendering some of the literary treasures which, beginning with the first century of our era, and not with the seventh, were poured into it from India. I have now the Sanskrit text of the *Vāgrā-khēdika* and some other Sūtras published in China, and I hope soon to find leisure to report more fully on those new *trouvailles*.

F. MAX MÜLLER.

## "SAINT LOY" IN CHAUCER.

Cambridge: June 7, 1880.

I do not write this so much by way of rejoinder as by way of contributing new observations; the more evidence we have the better.

It is now clear, at any rate, that if Saint Loy is a saint at all, he is St. Eligius. We have got rid both of "St. Louis" and of the "&c." His name was very well known, as is clear from the quotations already given, to which I add some more.

"Sum makis offrande to sanct Eloye,  
That he thare hors may weill conuoye."  
Lyndesay, *Monarchie*, l. 2, 367.

"And Loye the smith doth looke to horse, and  
smithes of all degree.  
If they with iron meddle here, or if they golde-  
smithes bee."

Barnaby Googe; as cited in Brand's *Popular  
Antiquities*, on "All the Holy Angels."

"When St. Eloy (who is the saint for smiths)

doth hammer his irons, is he not instead of God  
Vulcan?"—"World of Wonders," in Brand.

I notice this in order to show that the patron saint of goldsmiths and of farriers was the same. That, in the line about the carter, the metre absolutely requires the reading *Eloy* is not proved. That is the very point under discussion. It has yet to be explained why *all* the MSS. (I mean the Six-text and Harleian) have *Loy* without exception; and the old editions of 1532 and 1561 (to which alone I have access just now) have the same. This is ignored as being an inconvenient fact. If, in the one passage, we are bound to read *Eloy* because all the MSS. have *Loy*, we are equally bound to do so in the other.

We are now introduced to a new canon; we are told that *seint* is monosyllabic when masculine, and dissyllabic when feminine. Both assertions are contradicted by evidence.

1. When feminine, it is commonly dissyllabic, as in "O *seinte* Marie, *ben'cite*;" B. 1974. But not always, as is clear from the following:—  
"Thou mene I, mayde and martir, *seynt* Cecilie;"  
G. 28. (And G. 85.)

"When ended was the lyf of *seint* Cecilie;"  
G. 554.

The explanation is obvious; human ingenuity cannot hitch *seinte* *Cecilie* into a line.

2. When masculine, it is commonly monosyllabic. But Mr. Ellis has pointed out at least one remarkable exception beside the two under discussion.

"That *seint* Peter hadde, when that he wente;"  
A. 697.

The difficulty here is so great that Tyrwhitt actually invented the impossible form *Thattē* for *That*. I suspect the truth to be (but only offer it as a conjecture) that Chaucer used *seint* or *seinte* just as he pleased, without any regard to gender—just as he used *ost* or *ostē* for *host*, *fortūn* or *fortūne* for *fortune*, and the like (see my Introduction to the Prioress's Tale, p. lxiv.). It is clear we cannot, from the form used, infer the gender. I know of no instance in Chaucer in which the gender of an adjective is marked by difference of form; the assumption that it is so here, is pure guess-work. I note that Gower has *commun*, feminine, but *comunē*, neuter; C. A. i. 216, iii. 152.

On the use of *loy* in the sense of *law*, it is necessary to note these facts.

1. When Chaucer wants to use this word, he calls it *lay*.

"He kepte his *lay* to which that he was sworn;"  
F. 18. (And in B. 572.)

"And seyde him, that she wolde reneye hir *lay*;"  
B. 375.

As it rhymes with *day*, there is no mistake.

2. Everyone else calls it *lay*; see the references in Stratmann, s. v. *lei*.

3. If *lay* be the Anglo-French form, what is *loy*? Mr. Nicol could tell us. If it be a Parisian form, it is remarkable that Chaucer himself cuts us off from this supposition.

"For French of *Paris* was to hire unknowne;"  
A. 126.

Owing to these difficulties, I am still inclined to think that *loy*, in this passage, means precisely what it, *admittedly*, means in the other about the carter. I cannot see the difficulty when we remark that it was usual to mention the holy name *as well as* that of a saint. Examples:—

"Now for the love of God and of *seint* John;"  
ed. Tyrwhitt, l. 4, 438.

"Now, dame, quod he, by God and by *seint* John;"  
5, 746.

"Wel met, quod he, by God and by *seint* Jame;"  
7, 025.

"As *gounne*-cloth, by God and by *seint* John;"  
7, 834.

And so on; see l. 6, 065, &c.

For a specimen of a woman's oath, we may note:—

"Aha, by God, I have my tale again ;"

6,168.

These are sufficient samples of strong language. I have already explained that the Prioress did not swear like a carter; she omits the sacred name, which just makes all the difference.

Why Chaucer pitched upon the name of *Loy* we need not too curiously enquire. It suffices that he stands on a far lower level than the saints of the New Testament and of the early Church, although (as Sir T. More says) his day came to be more thought of than even Easter-day itself. He is not necessarily mentioned, as suggested, with reference to the stumbling of the Prioress's horse, because Chaucer seems rather to be describing her in her daily life when not on horseback. But, if we must invent a reason, we may say that he was the patron saint of goldsmiths, and her only fault was a trifling love of finery.

"Full fetis was hir cloke, as I was war ;  
Of smal corall about hir arm she bar  
A paire of bedes gauded al with grene,  
And thereon heng a broche of gold ful shene," &c.

Hers was no common brooch, but a triumph of St. Eligius' art, with a crowned A and a conspicuous legend.

Briefly, the new suggestion seems to me quite as unnecessary as it is unproven. See *P. Plowman*, c. vii. 28-50.

WALTER W. SKEAT.

DR. SMITH'S "DICTIONARY OF CHRISTIAN ANTIQUITIES."

47 Fyland Road, Highbury New Park, N. :  
June 8, 1880.

In connexion with Dr. Littledale's suggestive criticisms of the second volume of the *Dictionary of Christian Antiquities* in your last number, I should be glad, while very sensible of the leniency of his strictures, to say one word by way of self-exculpation.

As the volume approached completion, the editor—to whose judgment and advice I have, in common, I apprehend, with many of the contributors, been under no slight obligation—found the amount of material assuming so large an aggregate as to render a process, not simply of pruning, but of excision, necessary, even in those articles which had already been sent to press. Under these circumstances, my article on "Pope" was curtailed by nearly one-fourth, and there thus disappeared much of that "ante-Nicene evidence" which Dr. Littledale desiderates. This was not the only one of my contributions which suffered in a similar manner, but the cutting down of the articles generally had become unavoidable.

J. BASS MULLINGER.

GNEISSEN.

Ovoca, Ireland : June 8, 1880.

I should be greatly obliged if any petrologist would send me, to the above address, his experience in reference to the rocks called "Gneissen" by Cotta, or "quartz rock" by Jukes and others—the rocks which, in the *Geology of Ireland*, I have included among the eruptive rocks. Such a classification, I am aware, is scoffed at by many chemists and geologists, yet, in every place where I have observed them in Ireland, they partake more of the nature of eruptive than of metamorphic rocks.

G. H. KINAHAN.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 14, 8 p.m. Victoria Institute: Paper by Lord O'Neill.

8.30 p.m. Geographical: "The Highway from the Indus to Candahar," by Sir Richard Temple, Bart.

TUESDAY, June 15, 7.45 p.m. Statistical: "On the Increase

of Population in England and Wales," by R. Price Williams.

8.30 p.m. Zoological: "On Additions to the Menagerie during the Month of May," by the Secretary; "On the Anatomy of *Leptosoma discolor*," by W. A. Forbes; "On *Antechinomys* and its Allies," by E. R. Alston; "On Some New or Rare Species of Chiroptera in the Collection of the Göttingen Museum," by G. E. Dobson.

WEDNESDAY, June 16, 7 p.m. Meteorological.

7.30 p.m. Education Society: "Comenius," by C. H. Lake.

THURSDAY, June 17, 4.30 p.m. Royal.

7 p.m. Numismatic: Anniversary.

8 p.m. Linnean: "On a Stridulating Organ in *Lynipha terricola* and in *Steatoda guttata*," by F. M. Campbell; "On Two Cases of Incorporation by Sponges of Spicules foreign to them," by S. O. Ridley; "On Certain Glands in the Maxillae of Spiders," by F. M. Campbell.

8 p.m. Chemical.

8.30 p.m. Antiquaries.

FRIDAY, June 18, 8 p.m. Philological: "On Some Vocabulary of Polish," by W. R. Morfill.

## SCIENCE.

### CURRENT SCIENTIFIC LITERATURE.

*Lecture Notes on Physics.* By Charles Bird, B.A., F.R.A.S. (Simkin, Marshall and Co.) The author of these notes had apparently two objects in view in printing them—viz., to supply teachers with the basis of a course of lessons and schoolboys with ready-made notes of lectures to be learned by heart. We cannot imagine of what use the book is likely to be to teachers. It presents no new experiments or improvements in old ones, nor has it any merits in the way of arrangement. It is merely a collection of statements of fact and definitions taken from the ordinary text-books. To Mr. Bird's own pupils the book may possibly be of service, as it will save them the trouble of taking notes of his lectures. But to students in general it will be valueless; it may be even pernicious, unless they have a teacher at hand to explain its vague and incomplete statements and correct its blunders, which are more numerous than we could have believed possible in so small a volume. We will enumerate a few of them. On the second page the velocity of sound in air is stated to be given by the formula  $v = \sqrt{\frac{c}{a}} \times 1.41$ , which is incorrect, and if correct would be incomplete since the temperature is not given. A few pages farther on we are told that a Chladni square plate may divide into any even number of segments! On the top of p. 46 is the following astounding sentence:—"The term *temperature* is employed to express the heat in a substance which is evident to the touch." It would be difficult to cram more false teaching into so short a sentence. The author confounds *temperature* and *heat*, and for an evidence of *temperature* refers to the sensation of touch. The error involved in the statement that calcium was discovered by Bunsen and Kirchhoff (p. 33) is trifling in comparison. It is stated on p. 79 that an electrical condenser "is an instrument consisting of two insulated conductors, one of which is moveable, separated by a non-conductor," and immediately afterwards "that the amount of electricity which a [Leyden] jar can store up depends inversely on the square of the thickness of the glass. This is in accordance with the law of squares." Mr. Bird ought to know that the charge of a Leyden jar does not vary inversely as the square of the thickness of the glass, and that if it did the law of squares would not be responsible. Again, "the striking distance—that is, the interval across which the two electricities of a jar will leap—depends on the amount of the charge, and on the extent of the coatings over which it is spread." Surely the latter determines the former; and has the potential of the jar nothing to do with the striking distance? On the same page with the last quotation we are told that electrometers are instruments for comparing different quantities of electricities. But we need quote no farther. The book is full of errors. Even when the author is not actually

wrong, his language is so loose and inaccurate as often seriously to mislead. We might give many instances in proof of this assertion, but it is unnecessary. The passages we have already quoted will probably be enough to show that Mr. Bird is scarcely suited to write a textbook for the guidance of students in physics. More than one-third of the volume—and the only useful portion of it—consists of questions set in the Science and Art Department Examinations, 1867-79. These have always been readily accessible, but it is well to have them in a collected form.

*The Care of the Insane and their Legal Control.* By John Charles Bucknill, M.D., F.R.S. (Macmillan.) This is a collection of articles, revised and enlarged, which appeared anonymously in one of the medical journals during the course of last year. The name of their distinguished author will ensure for them a larger audience and a wider range of influence than they could have attained to in their original form. For the numerous evils inherent in our existing system of provision for the insane of the middle and upper class—evils exposed with great fullness of illustration and detail—Dr. Bucknill regards the substitution of State for private-adventure asylums as the only adequate remedy. A very considerable proportion of insane persons now in confinement might and should, he believes, be set at liberty. Not dangerous either to themselves or to others, the control and guidance they require would be sufficiently provided in many private families. Their mental and moral condition would be improved and their happiness greatly increased by allowing them to mingle with their sane fellow-creatures in domestic life. There would then be left only two classes of lunatics requiring incarceration—those who are destitute and those who are not; and there ought, accordingly, to be only two authorities to administer the lunacy laws, and two laws for them to administer, as they severally regard these two distinct classes of the insane. The destitute would be under the care of the Local Government Board; those who are not destitute, under that of the Lord Chancellor, with his subordinate officers in lunacy. The present Board of Commissioners would disappear. Proprietary asylums would eventually disappear also; and with their abolition all inducement to imprison those lunatics who might safely be permitted to go at large, and to prolong the incarceration of such as are ready for discharge, would cease to exist. The certificate system now in force is shown to bear hardly both on the public and on the medical profession. Dr. Bucknill points out that a medical certificate ought to be nothing more than a statement of evidence furnished by a scientific expert, and that the responsibility of weighing this evidence and of depriving any individual of his or her liberty ought to rest immediately and exclusively upon the civil power. Such are the principal suggestions to the development of which the present volume is devoted. Whether the reader be or be not converted to the author's views, he cannot fail to appreciate the force and clearness with which they are stated and advocated.

### SOME PHILOLOGICAL BOOKS.

*The Manuel de Philologie classique* recently issued by M. Saloman Reinach (Paris: Hachette) is professedly based upon the *Triennium Philologicum* of Dr. W. Freund, but also owes much to the posthumous *Enkyklopaedie und Methodologie der Philologischen Wissenschaften* of the lamented Boeckh. Freund's sketch of history, literary and political, has been, for good reasons, entirely suppressed. On the other hand, epigraphy, numismatics, Greek private law, general bibliography, and especially grammar and com-



parative mythology have been considerably developed. The author writes of his work with attractive modesty, which prepossesses the critic in its favour. On examination it will be found to contain a vast amount of valuable matter put together in a convenient and handy form. It would not be difficult to point out omissions here and there, and a few judgments to which exception might be taken. Markland is not generally recognised as "le plus grand critique anglais," nor are we accustomed to place Blomfield and Shilleto side by side as editors of Thucydides. It is more satisfactory to national pride than to the critical conscience to find Anthon's *Anabasis* and Maclean's *Horace* the only editions recommended. But although M. Reinach does not venture to assume a knowledge of German on the part of those to whom he acts as guide, he does not fail to take note of the work of the great German scholars in the proper place, and shows a competent acquaintance with periodical literature. The text is written with grace and clearness; the notes abound with proofs of a wide and well-directed reading. In its present form the work is better adapted for French than for English students; but an English adaptation of it would be an immense boon, not only to our younger scholars, but to all who have not the leisure or the opportunity to keep up with the more recent developments of philological science.

MESSRS. SIMMEL AND CO., of Leipzig, advertise what they call an "editio nova" of C. O. Müller's edition of Festus. Intending purchasers should be informed that the volume so entitled is not even a reprint of Müller's edition, but consists of the old sheets, exceedingly badly printed, with the date and place of printing covered up with a small slip of paper, and an Appendix of eighteen pages containing some of the conjectures upon Festus made since the date of Müller's work in 1839. This Appendix has been compiled by an anonymous scholar "de iunioribus Philologis," and is acknowledged by the publisher to be a very hurried and incomplete production. Such treatment of a standard work contrasts very unfavourably with the careful and thorough way in which another great work of Müller's, *Die Etrusker*, has been re-edited by Dr. Deecke for the publisher into whose hands it had come. It may be added that the new edition of Festus is as dear as it is bad, the price being twenty-two marks.

PROF. GÖTZ, of Jena, in issuing the *Curculio* as a new part of his edition of *Plautus* (Leipzig: Teubner), has shown the same patient exactness and soundness of judgment for which his text of the *Epidicus* was so honourably distinguished. Although he has not here the guidance of the famous Ambrosian palimpsest, he has been fortunate enough to exhume from the treasures of the Milan Library a MS. hitherto unknown, which is decidedly superior to the J of the British Museum. Of this, Dr. Götz has given a full collation, which has often proved of service in establishing the text of a play in many passages seriously corrupt. This new instalment may be pronounced, like its predecessor, well worthy of its association with the honoured name of Ritschl.

THE new instalment of Ussing's edition of *Plautus*, vol. iii., part ii. (Hauniae), contains the *Epidicus*, the *Mostellaria*, and the *Menaechmi*. Prof. Ussing explains in his Preface that vol. iii., part i., which has not yet been issued, has been kept back, at the request of Prof. Studemund, that the editor may have for the *Cistellaria* the advantage of his latest collation of the Ambrosian palimpsest. The critical principles on which Ussing works have already been set forth in these columns. They may be shortly but not unfairly stated as the ignoring or abjuring of Ritschl and all his works. To those scholars—and they are the great majority

both at home and abroad—who regard Ritschl as the founder of a truly scientific knowledge of early Latin, Ussing's edition can only appear hopelessly behind the present stage of scholarship. His commentary contains much that is useful, especially in the way of explaining the language of his author; it contains also some portentous blunders; and it is utterly untrustworthy as a guide. Prof. Ussing's own attempts at emendation are sometimes inconceivably bad; it is fairly astounding to find an editor at the end of his eighth published play proposing as an ending for an iambic line *quinquaginta mnas*.

MESSRS. WILLIAMS AND NORGATE have issued two parts of *Linguistic Notes*, fortunately anonymous. They are of interest only as showing how it is possible for a writer to possess sufficient acquaintance with the standard works on philology to quote them on every page without the faintest glimmering of the principles of the science. It is not enough to say that every suggestion made is absurd; it is evident that it would be an utterly hopeless task to attempt to convince their propounder why it is absurd. A writer who finds the stem *al*, fire, in *al'geo* (al-geo!), in *φλέγω* (ἐφ-ηλέγω) and *ἥλιος*, "although Curtius assigns to this latter a different origin," and who is equally indifferent to breathings and to accents, is, for very sufficient reasons, beyond the pale of criticism.

#### NOTES OF TRAVEL.

DR. E. BESSELS has projected an Arctic expedition for the year 1881, the cost of which will be defrayed by a public subscription. A portion of his scientific staff is to pass the winter at the entrance of Jones Sound, while the exploring vessel *Mela* will push along the western coast of Grienell Land as far north as possible.

THE forthcoming number of the *Geographische Mittheilungen* contains Dr. Regel's account of a trip from Kulja to Turfan, in Chinese Turkestan, which no European traveller appears to have visited since Father Goes did so in the seventeenth century. The new town consists of two fortresses, inhabited by several thousand Taranchi, Dungan, and Chinese. It lies in the midst of the desert, its fields being irrigated by water conveyed through underground canals from the foot of the Thian-shan. The Russian traveller, notwithstanding the obstacles placed in his way by the authorities, succeeded in paying a flying visit to the ruins of ancient Turfan, about thirty miles farther east, near a famous place of pilgrimage (Mazar). The ruins cover an immense area. They consist of walls, towers, and the remains of solidly constructed dwelling-houses with arched windows. Dr. Regel thinks that the founders of this town must have been far more civilised than were the nomadic Uigurs or Khukhoi, the probable ancestors of the modern Dungan.

THE information received from the members of the Italian Mission in Shoa is of a satisfactory nature. Antinori has returned from a journey through the country of the Adda Gallas, in the course of which he discovered four lakes. Chiarini and Cecchi, who left Shoa in June 1878 for Kaffa, have at last been heard of, though only indirectly. They are reported to have started from Kaffa in May 1879 for the south, and, unless they meet with an accident, may be expected to turn up at an early date somewhere on the Upper Nile. Martini, who had intended to proceed to Kaffa in quest of them, now proposes to travel by a more easterly route from Shoa to the East Coast. We sincerely hope that these Italian explorers may succeed in their efforts, thus letting a flood of light into a region hitherto only laid down upon our maps from very fragmentary native information.

CHIEF JUSTICE DALY's annual address on the geographical work of the world in 1878 and 1879 fills the whole of the latest number of the *Bulletin* of the American Geographical Society. It is an exhaustive survey, more especially interesting on account of the information furnished on American explorations. We are glad to learn that the surveys in the Western territories have been re-organised and placed in charge of a Topographical Bureau attached to the Department of the Interior. Mr. Clarence King, a very able practical surveyor, has been appointed director of this bureau.

CORA's *Cosmos* contains a translation of Hellmann's Report on the exploration of the Amu Darya, in 1878, originally published in the *Zapiski* of the Caucasian section of the Russian Geographical Society. The article is accompanied by a fine map exhibiting the districts inundated in 1878.

SIGNOR MANZONI paid a third visit to Sana in March last. He has returned to Italy. The results of his three years' exploration in South-western Arabia will be published in Cora's *Cosmos*, together with a set of elaborate maps.

DR. OSCAR LENZ has thus far been fortunate in his explorations of Morocco. He has visited Fez, Mekinez, and Marakesh, the capital, travelling for the most part by routes not previously trodden by European travellers, and is now on the road to Timbuku. In a letter to the editor of the *Mittheilungen* he speaks hopefully of his venture. A sheriff, whose acquaintance he made at Tanger, had offered to act as his protector, and in his company he has arrived at Tarudant, in Wad Sus. The inhabitants of that town threatened his life, but the intervention of the friendly sheriff turned aside their wrath. On March 27 Dr. Lenz proposed to join a caravan bound for Sidi Hesham, whence he will make his way to Tendaf, a place on the margin of the Desert, where caravans bound for Timbuku usually gather. It was not far from here that Davidson, bound on the same errand, was murdered in 1837. May the German traveller meet with better fortune!

THE June number of the *Monthly Record of Geography* contains papers on Masasi and the Rovuma district of East Africa, by the Rev. Chauncy Maples; on Uganda and the Victoria Nyanza, by the Rev. C. T. Wilson; and on his journey to and from the same lake via the Nile, by Mr. R. W. Felkin. There is also an official report on the recent volcanic eruption at the Grande Soufrière in the Island of Dominica. Among the Geographical Notes there is a useful table of latitudes of places in South Africa, determined by Father A. H. Law, an experienced observer; and a brief account of Mr. E. Whymper's mountain ascents in Ecuador after his exploit on Chimborazo, to which we have before alluded. After a note on the Saupo River of Thibet, we find an account of northern and eastern Somâlî-land, based on a report by Col. Graves, an Egyptian staff officer, and containing much information in regard to the Mijjertain Somâlis and their little-known country. Nor must we omit to mention a note on the subject of a supposed recent survivor of Leichhardt's expedition across Australia in 1848. The Obituary includes notices of Gen. W. C. Macleod's career (by Col. Yale) and of Prof. Austed's life. The present number contains a map of Central South Africa to illustrate Dr. Holub's account of his journeys published in previous issues.

THE Surveyor-General at Perth, West Australia, has just published a large map, showing the route from Nickol Bay in that colony to the South Australian overland telegraph line followed by Mr. Alex. Forrest's expedition in 1879. There is also an inset map,

showing the geological features of the country traversed, from data furnished by Mr. F. W. Hill. At the foot of the map a detailed description is given of the country between De Grey River, Beagle Bay, and Katherine Station on the overland telegraph line. The nature of Mr. Forrest's discoveries in regard to the resources and capabilities of the region he passed through is considered so important that suggestions are already being made of the advisability of separating it from West Australia and forming it into a new colony.

By the last mail from Australia we learn that M. Miklukho-Maklai had left Thursday Island for Sydney in the missionary steamer *Ellangowan* early in April, after a journey of twelve months in Melanesia. Capt. Redeich, the naturalist and explorer, also left New Guinea in the *Ellangowan*, but was accidentally drowned the day after sailing from Port Moresby.

MR. R. JACK, the Government geologist, whose journey in Northern Queensland we have previously mentioned, arrived at Somerset, at the north end of Cape York Peninsula, on April 2. He has, however, made no discovery of auriferous country, as was somewhat confidently expected, the whole of the region traversed being covered with desert sandstone. The party were attacked by blacks on March 9, when near Cape Grenville (S. lat. 12°), and Mr. Jack received a spear wound in the neck.

THE German branch of the International African Association are understood to have engaged the services of Herr Flögel for the exploration of the Upper Binuë in West Africa and the thorough examination of the systems of that river and the Shary, and it is probable that the expedition will achieve important results. Herr Flögel, it will be remembered, accompanied Mr. Ashcroft, of the Church Missionary Society, in his preliminary survey of the Binuë last year in the little steamer *Henry Venn*, and brought home an excellent chart of the river, reductions of which have recently appeared in the *Monthly Record of Geography*, as well as in Petermann's *Mittheilungen*.

In referring last week to Mr. Andrew Chirnsides's pamphlet on what we may term missionary difficulties in Eastern Africa, which has lately attracted much attention in various quarters, the *Athenæum* somewhat enigmatically observes that "Mr. Blantyre, of the Scotch mission, and his party have been forced to act as judges and executioners in the case of a murderer." To make this mysterious remark slightly intelligible it may be well to state, without mentioning the name of the person really concerned, that Blantyre is the name, not of a missionary, but of a mission station in the Nyassa region, and is so called after Livingstone's birthplace. This station was, we believe, founded in his memory by the Established Church of Scotland, as was that at Livingstonia, at the south end of the lake, by the Free Church. Our contemporary hardly appears to be in possession of all the circumstances of the case, to which it is unnecessary to make further allusion here.

THE Council of the Royal Geographical Society have recently had under consideration the construction of terrestrial globes to illustrate the physical geography of the earth's surface; and, in order to encourage the production of educational instruments of so much importance as these are likely to prove, they have requested Sir J. H. Lefroy to superintend the outline engraving of two experimental globes, each of 30" on either side of the meridian of Greenwich, for a globe thirty-two inches in diameter. The drawings are afterwards to be submitted to various scientific authorities for filling up with details,

## SCIENCE NOTES.

At a meeting of the Linnean Society on June 3 (Prof. Allman in the chair) a paper was read by Mr. George Murray "On the Application of the Results of Pringsheim's Recent Researches on Chlorophyll to the Life of the Lichen." Summarising the results of Pringsheim's labours, the author considered the suggestion of Dr. Vines that, by the aid of an artificial chlorophyll screen, the protoplasm of fungi might be excited to the decomposition of carbonic acid, and contended that this proposed experiment is proceeding naturally in lichens. He pointed out that in these organisms we have the fungal tissues in the body of the thallus, and the chlorophyll screen in the gonidia; and that light traversing the chlorophyll-containing gonidia—often occurring as a dense layer—excites in the fungal tissues the decomposition of carbonic acid. In evidence he adduced the plentiful occurrence in the fungal hyphae of starch, or rather lichenin—a substance of the same chemical composition as starch ( $C_{12}H_{20}O_{10}$ ) and formed from it by the action of the free acids of the plant. In conclusion, he submitted that this process tended to explain the nature of the consortium of the fungal and algal elements in the lichen, and thus to support the views of Schwendener. The paper was discussed by Prof. Allman, Mr. Carruthers, Mr. Bennett, Prof. Martin Duncan, Dr. Stewart, &c.

*The Origin of Non-calcareous Stratified Rocks.*—The valuable address which Dr. H. C. Sorby delivered before the Geological Society of London last February, on the occasion of his retirement from the presidential chair, is printed in the current number of the Society's *Journal*. Although in the nature of an address, it is really an original memoir on the structure and origin of the various stratified rocks other than limestones. At the preceding anniversary meeting Dr. Sorby had discussed similar problems in connexion with limestone rocks, and hence the one address is complementary to the other. With characteristic originality, the author has taken up the microscopic study of sands and clays, which are the raw materials of most stratified deposits, and has been able to deduce important conclusions, not only as to the nature of the parent-rocks from which these detrital materials have been derived, but also as to the mechanical and physical agencies which have been concerned in their formation. The address is one of great solidity and value.

MR. B. DAYDON JACKSON, the recently elected botanical secretary of the Linnean Society, contributes to the *Journal of Botany* (June) some valuable "Remarks on Botanical Bibliography." Mr. Jackson is engaged in preparing a guide to the literature of botany (now almost completed) for the Index Society.

MR. H. N. RIDLEY has been appointed an assistant in the department of botany, British Museum.

## MEETINGS OF SOCIETIES.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, June 1.)

WALTER MORRISON, Esq., V.-P., in the Chair.—Lieut.-Col. Warren, R.E., read a paper on "The Site of the Temples of the Jews." The writer stated that, in his opinion, the explorations at Jerusalem tend to confirm the authenticity of the traditional sites of the Holy Sepulchre and Temple of the Jews, and have completely overthrown the theory advanced by Mr. Fergusson that the dome of the rock covers the Holy Sepulchre. He first showed that the Zion to which the ark of the Lord was brought by King David was a totally distinct hill from Moriah on which the Temple of Solomon was built, and pointed out that the confusion existing in the minds of many on the subject arises from the fact that, of the principal poetical works, the psalms referring specially to Zion were com-

posed by David during the period when Zion was the Holy Hill, while the psalms written after the building of the Temple only refer to Zion in parallels. He then pointed out that, of the three hills on which Jerusalem is built, there is a general concurrence between the Bible, Josephus, and Maccabees that Moriah, the Temple mount, is that to the east, that to the south-west is the upper city of Josephus, and that to the north-west is the Akra, formerly the city of David (Zion), which was cut down by the Maccabees to prevent it dominating the Temple. He then spoke of the stupendous walls by which the sides of the Temple mount are begirt, and showed that the west, south, and east walls as far as, and together with, the northern edge of the dome of the rock platform indicate the limits of the Temple Courts of Herod, the large marginal drafted stones of which form the actual walls that existed or were built in his day. These walls were examined in detail, the general results of the excavations described, and it was shown that they accord with the historical account. It was then shown that the threshing floor of Araunah, the Jebusite, was at the top of the hill of Moriah; and historical evidence was brought forward proving that the Temple was on the top of the hill, the position of the Temple was indicated, and it was shown that the local indications in favour of this position over all others are numerous. Plans illustrating the subject were exhibited. In conclusion the writer referred to a recent paper of Col. Wilson, on the masonry of the noble sanctuary, and pointed out the alleged inconsistencies which exist in his conclusions, and that, while asserting that the larger marginal drafted stones are to be referred to one epoch, he makes that epoch extend for 1,000 years, from the time of Nehemiah to Justinian, and suggests that the heaviest and best masonry in the sanctuary was erected by the latter.—A paper on "The Papyrus of Bek-en-Amen, preserved in the Municipal Museum of Bologna," by Prof. Giovanni Kminek-Szedlo, was read by the Secretary.

PHILOLOGICAL SOCIETY.—(Friday, June 4.)

A. J. ELLIS, Esq., F.R.S., President, in the Chair.—The papers read were (1) "On the History of the Word 'Aisle,'" by Dr. J. A. H. Murray. The extracts sent in for the society's Dictionary showed that this word, after having first had its Old-French form in English, was confused with *ile*, island, spelled *ile*, and translated *insula*, and that its present spelling *aisle* was not found till Burke's time. (2) "On Some Differences between the Speech of Edinburgh and London," by T. B. Sprague, M.A. They were such as had struck the writer, a Londoner living for the last six years in Edinburgh; for instance, *divider* for a soup-ladle; *flesher* for a butcher, the *butcher* being the slaughterman, or man who killed the beasts; *beast* for any animal, however small, a caterpillar or a bug; *house* for a flat, so that twelve or sixteen "houses" would be under the same roof, in the same "tenement;" *wrongous* (Anglo-Saxon *wrangais*, the converse of *rihtwis*, righteous) imprisonment, for what we absurdly call "false imprisonment," the confinement being "real" enough; "sort the children before they are put to bed," tidy them, "fix" them in Yankee phrase; *soft weather*, showery; *presently*, at once—the writer was much surprised on telling a clerk to do a thing presently, to find him go off and do it directly; &c. (3) "On the Makua Language" (a branch of the Bantu group, near Zanzibar, South Africa), by the Rev. Chauncy Maples, a missionary there. Dr. Bleek's sixteen "genders" or classes of nouns with differing prefixes were completed, the grammar and structure of the language were explained, and its affinities stated. "Sister" was "female brother;" the original numerals went up only to five; the relative was wanting; "the man whom I saw" was "the man he saw [or was seen, for there was no passive] my." The people were very kindly, clever, and interesting, and very untruthful, but very honest—an old chlorodyne bottle was the only thing ever lost; but it was soon restored, the thief being handed over to the mission to be hanged if they thought fit. Unlimited power was attributed to the missionaries. Some time back there was an earthquake, and the native chiefs sent up to ask what they had done to offend the missionaries; they would make amends to the utmost of their power if only the missionaries would stop the earthquake they had set going.



## ROYAL ASIATIC SOCIETY.—(Monday, June 7.)

SIR H. C. RAWLINSON, K.C.B., President, in the Chair.—Prof. Carl Abel read a paper "On the Origin of Language as traced through the Egyptian Tongue," in which he pointed out that, in the most ancient hieroglyphical period, the Egyptian language was, to a large extent, a language of homonyms and synonyms, in which many roots had a variety of meanings, while many of these meanings could be expressed by a great variety of roots. Dr. Abel then compared this primitive stage of language with the later Coptic, and, finding the synonyms gone or replaced by distinct derivatives, came to the conclusion that language was only gradually developed to an intelligible state. The general nature of this process divests it of much of its surrounding mystery, as numerous words are invented for every conception, or tentatively used by succeeding generations. A continuous choice must then have been made, until a sound most responsive to the national sense was fixed upon, and more or less extensively adopted. Each root had, no doubt, originally a variety of significations. Dr. Abel then proceeded to demonstrate two important facts in this gradual evolution of sense and sound—namely, the intellectual and phonetical inversion of roots. In Egyptian, many roots, he remarked, mean one thing, and its opposite, too; and, where there is no variation in sound, the context alone can decide which signification is required in the particular case. In other words, two opposite notions, each expressed by separate words, are formed into a compound, denoting neither the one nor the other of the two conflicting meanings.

## FINE ART.

*Lectures on Art.* By Henry Weekes, R.A. (Bickers & Son.)

THE Lectures on Art contained in the present volume are prefaced by a brief biography of their writer, and accompanied by photographs from his principal works; the publication is intended as a memorial of one whose life in many respects deserves to be held up as worthy of imitation and emulation, for Mr. Weekes seems to have been actuated from first to last by an honourable, uncalculating, and unswerving devotion to his profession.

He was born in 1807 at Canterbury, where he received, in the King's School, the rudiments of a scholarly education. While still very young he attracted attention by modelling, on an enlarged scale, the St. George and Dragon on a crown-piece; and at the age of fifteen, his future profession was decided on, and he was articled to Behnes—then in great reputation for his portrait busts—for the term of five years. On the period of his apprenticeship expiring, Mr. Weekes found employment with Chantrey, who behaved to him with great generosity, leaving him at his death, which occurred in 1841, a liberal legacy, by the aid of which Weekes was enabled to purchase the studio in which he had worked so long, and to place himself before the world as the successor of his old employer. From this date his position steadily strengthened; in 1851 he became an associate of the Royal Academy, and in 1863 he was elected a full member. In 1869 he succeeded Mr. Westmacott as professor of sculpture, in which capacity he delivered at different intervals the lectures which have been collected in the volume now before us. At the close of his first term of office (five years) Mr. Weekes was re-elected for a second, which, however, he did not live to complete. As early as 1876 he was obliged

to give up work, and in the following year, on the 28th of May, he died.

There was nothing very novel or very striking in Mr. Weekes' work, just as there is nothing very novel or very striking in his lectures; but his work and his lectures alike present us with the picture of a mind both liberal and modest. He fell on days in which such special talent as he possessed could not find, at home, sound or adequate schooling; he was well aware of his own shortcomings, and earnestly desirous of improving as far as he could the education of the students of his own profession. Throughout his lectures he is constantly inculcating the necessity of severe study, which, while based on the sound rules which are our inheritance from past experience, shall not reject any source of interest or any means of development in sympathy with the needs of to-day. How sound were Mr. Weekes' own instincts may be inferred from the place which he accords to Sir Joshua Reynolds' discourses, to selections from which—on account of their great educational value—three of the lectures are devoted; how open-minded he was may as readily be inferred from his paper on Colour in Sculpture. It is clear to see that he, on the whole, disliked it; yet he honestly weighs every argument in its favour, can find merit in its application to Marochetti's bust of Duleep Singh, and, at p. 166, records his intense admiration of the delightful examples of partially coloured sculpture afforded by the works of Della Robbia. With these, Mr. Weekes said, he was perhaps more delighted on his visit to Italy than with any other kind of art. He singles out for special notice the peculiarly religious sentiment embodied in them, their purity of line and simplicity of composition, and expresses his wish that casts of them should be procured for the Academy schools, so that, if the students should be called on, by the turn of modern taste, to apply colour to sculpture, they should at least have faultless models as their guide. To the efforts of Gibson in this direction, and to the attempts of others—whom, being then alive, he was prevented by a rule of the Academy from mentioning by name—Mr. Weekes also refers; to Gibson he recurs again in a later lecture, in which he compares the character of his career with that of Chantrey and of Behnes, and this later paper closes with words of warning which, duly qualified, are so applicable to tendencies still existent and pregnant with evil to the future of English art that they deserve quotation here. "He [Gibson], may," says Mr. Weekes, "serve you as a warning that your art is called upon to illustrate new ideas, not to repeat old ones; to associate itself with the feelings of the present day, not to carry us back to times of the past, and to things that are dead and gone."

But Mr. Weekes spoke this in no narrow spirit. Again and again he urges on his hearers the study of the classics, and of all great literature within their reach. Read Homer, he says—read him in Greek if you can, in translations if you cannot read him in Greek, but, at all events, read him; and, with the same desire to inculcate the advisability of seeking every source of knowledge and strength, he counsels

artists to attempt, for their own benefit, to put their ideas concerning their art on paper, so that they may the more clearly appreciate their bearing. Mr. Weekes himself evidently found the practice a useful one, although here and there, when he approaches abstruse questions of theory, we feel that he narrowly escapes shipwreck, as in the chapter in which he at one and the same time adheres to the theory that "physical beauty is indicative of moral excellence" (p. 71), and lays down with equal force that "beauty is utility" (p. 79). The volume, however, abounds with excellent hints and criticisms of a practical character, sufficiently clear in statement; and though the style has much of the wordiness necessarily pertaining to spoken discourse, it is never windy, for the author is always bent on finding valid reasons in support of his own opinions and his own practice.

The care with which the Lectures are edited, and the unaffected simplicity of the short biographical Preface, are an excellent example to those engaged in the production of similar work; our attention is never drawn from the subject of the memoir, and Mr. Weekes' modest estimate of himself and his own powers conciliates our regard for the works and writings in which is recorded his active and unpretentious life.

E. F. S. PATTISON.

## ENGLISH WATER-COLOURS AT THE BURLINGTON CLUB.

It is evidently no fault of the Burlington Fine Arts Club that few water-colour painters of high power were born during the first twenty or thirty years of the present century—that is, were born "since 1800" and are "now deceased." No doubt considerable effort has been made to render the present exhibition a worthy sequel to that of 1871, which was one of the most remarkable ever held within the walls of the Club; and there can be no two opinions as to the present exhibition being one of some historical value. It illustrates the work of a transition period which has been characterised as without the genius of the great earlier period and without quite the skill and the artistic feeling possessed by many of the painters of our own day. Yet the transition period is decidedly interesting as a subject for study if not for unqualified admiration. The exhibition, like nearly all those that have preceded it, has been prepared with care. Its catalogue seems a model of what this kind of work should be; and, if we are not able to agree wholly with the writer of the thoughtful introductory notice in the rank he assigns to certain artists under discussion, we are yet able to appreciate the general excellence of the labour.

To address ourselves to the exhibition itself, it may be said that, as it includes the representation of a few of our elder artists born before 1800 but still living in 1871, and therefore excluded from the admirable exhibition of that year, we have yet a trace remaining here of that research of style, that predominance of artificial yet not unlovely composition, which characterised such earlier men as Barrett and Varley, and was inherited by them, it may be, from Wilson, and by him, it may be, from Claude. It is the works of Finch (Nos. 63, 67, and 181) which best exhibit the survival in the present show of the manner and method of a now passed away art, with which the earlier art of Turner, and not the earliest alone, had

something in common. In the present exhibition much is made of the art of Müller. One really beautiful drawing from his hand is lent by Mr. Vaughan, and there are exhibited also among drawings by Müller several rather brilliant and very dashing sketches; but—confessedly banishing sentiment or dramatic interest—these seem to us at times almost as much wanting in subtlety of treatment and in the true glory of colour as in the virtues they more deliberately eschew; and we venture, indeed, to doubt whether the work of Müller generally has not, of late years, been overrated. He had the knack of sketching adroitly and solidly. He was a skilled and successful craftsman. And he was little besides. Bonington's reputation, again, is one which we do not expect to see advanced. The somewhat chilly exactitude of his art—betraying nothing of the personality of the artist—has been already rated sufficiently highly. Cattermole, who is excellently represented at the Burlington Club, is now admittedly at a discount. We are glad to see something of the best of his work. He dealt dexterously, though never very subtly, with romantic themes. He was like Sir John Gilbert—only when Sir John Gilbert allows himself to be tame.

John Lewis, like an elaborate draughtsman and a brilliant colourist, is an attractive element in the present show. The finest of his five drawings—at all events, the drawing in which his deficiencies interfere the least with the enjoyment of his great qualities—is that numbered 57, *Lilium Auratum*. It represents two Eastern girls in an Eastern garden; it is of expressive and intricate design and studious draughtsmanship, but is yet more remarkable for the ordered opulence of its hues. Our English painters of the East have never gone further than this in realising such beauty as the East may possess; and, though the present fashions in art may have turned aside from the Orient as a land less interesting for artistic purposes than the men of the last generation deemed it, sound judgment must continue to allow to John Lewis, at all events, an unqualified success in the treatment of the subject of his choice. The control of brilliant and gem-like colour which he here exhibits is in singular contrast to much inadequate and inartistic dealing with vivid hues betrayed too often by many of his contemporaries. See, for instance, the example of Wehnert—a large drawing of a woman kneeling at her bed.

Among those artists who were distinctly colourists remaining to be noticed James Holland is foremost. But Holland is not represented quite so characteristically as Lewis, beautiful undoubtedly as is his drawing of Dover. Two examples of brilliant yet softened and harmonised colour appear from the hand of W. W. Deane, and will revive his memory. The Cathedral of Chartres is the motive rather than actually the subject of the one (No. 101), so much is the drawing an experiment in red and rose-gray. A Venetian canal and house front is the theme of the other, which, indeed, is not at all less admirable. McKewan is shown as a master of tone if not precisely of colour in interiors. By Lundgren there is a very happy example in No. 110. E. W. Cooke is seen at his best. He had an immense facility for doing all things tolerably—he did nothing supremely well. Earlier and less-known men, such as W. Riviere, do not fail to be represented. By him there is one of the best and soberest drawings in the exhibition—a large sketch of the sea-front of Dover, the quaint parade of long ago, and the sunny-white cliffs in showery weather (No. 167). Here the execution is as frank and simple as the result is unobtrusive and pleasant. By W. Evans, of Bristol, there is a fine, stormy, and passion-

ate landscape among the few exhibited on the ground floor and not in the gallery. Its subject is professedly *A Welsh Water Mill*; in reality, a bridge crossing a turbid mountain stream swept over by wind. Drawings of the character of many we have mentioned may reconcile the amateur to the perhaps inevitable presence of many somewhat crude works representative of men who were popular in their own day, but about whom the art collectors of the future will not be expected to concern themselves. Much has been done, no doubt, to repress within proper limits the representation of the inartistic and the sentimental; but the inartistic and the sentimental—at all events, in figure-pieces—were the fashion forty years ago, when the "Annual" had become the privileged debaucher of the public taste. We note, but we need not take exception to, the small and partial representation of the art of brilliant young painters like Frederick Walker and George Pinwell, for their presence here at all is, as it were, an accident; they died so lately and so young that their work belongs wholly to our own day; and the organisers of the present exhibition were chiefly concerned with the work of at least one generation ago. FREDERICK WEDMORE.

#### EXHIBITIONS.

AN exhibition of ancient helmets was opened a few days ago at the rooms of the Royal Archaeological Institute in New Burlington Street. We understand that the excellent arrangement of the objects is in great part due to the exertions of Mr. W. Burgess and the Baron de Cosson, who have each of them contributed many fine examples to the collection. One of the earliest and most interesting specimens in the collection is a bronze helmet found in the Tigris, which there is good ground for believing to be of Greek manufacture. It does not require a great strain on the imagination to believe that it may have been worn by some one of the Ten Thousand during their celebrated retreat. This precious relic is the property of Mr. Matthew Holbeach Bloxam. There is also a Roman helmet of great interest. It may probably be of Italian make, but was found in the fens at Witcham. Viewed as works of art, by far the most beautiful things in the collection are the Italian helmets of the sixteenth century; there are several of these with engraved patterns upon them of excellent design and almost faultless execution. The cap of a French judge of the sixteenth century can hardly be called a helmet, but it is well worthy of a place in the collection. It is made of thin steel bars, so constructed as to fold into a very small compass. Such things were probably never needed in this country. An object of this sort helps us to realise more forcibly than many pages of history the state of violence and disorganisation from which France suffered when it was needful for the administrators of the law thus secretly to protect themselves. The tournament helm of Sir Giles Capel, one of the knights who, with Henry VIII., challenged all comers for thirty days at the Field of the Cloth of Gold, is a fine example of a kind of helmet now of the utmost rarity. It used to hang over the tomb of the Capels in Rayne Church, Essex, until about forty years ago, when the old church was pulled down. It is now the property of the Baron de Cosson, to whom it was presented by a lady, who bought it of the son of the builder of the new church. Though the special object of the exhibition is to show a chronological series of helmets, a few examples of chain mail are given. Most of it is Oriental, for in the East chain armour is worn at this moment; but there are some good fragments which are almost certainly of Western make. We noticed particularly part of a hauberk found in the Phoenix Park, Dublin. There seems no reason for thinking this Eastern,

and, if not, it is probably part of the equipment of one of the Norman invaders of Ireland. It would have been interesting to have had a full account of its discovery. There are no specimens of banded mail in the collection; in fact, so far as we know, no single example is now in existence, although it is frequently represented on seals, and there are three English sculptured effigies which show it. How it was made is by no means certain. Some carefully constructed models are here exhibited for the purpose of showing the manner in which those best able to form an opinion believe it to have been constructed. It may not be amiss to note that one special characteristic of this exhibition is that there can be no doubt as to the genuineness of almost every specimen shown. Forgers have been at work on helmets as well as on almost every other object of archaeological interest, but there cannot well be a mistake here, for all those which are in any degree doubtful are put in a class apart.

#### NOTES FROM ROME.

FROM vol. xvi. of the *Atti dell' Accademia di Scienze morali e politiche di Napoli* has been extracted a recent work of Prof. Ruggiero Bonghi on a subject of Roman history. He examines the accounts given by Livy and by Dionysius of the enterprise of Appius Herdonius (294 A.U.C.), and, having enumerated the variations made in the story by other ancient writers who have made mention of the same undertaking, passes in review all the opinions propounded on the subject by modern critics, beginning with Niebuhr. The author endeavours to indicate the manner in which, from various reasons, the most contradictory conclusions have been arrived at in the attempt to better explain the fact. In his opinion, Appius Herdonius belonged to those powerful Sabine families who, reversing the course taken forty years before by Appius Claudius with his clan, imagined they could best provide for the safety of their country by seeking the subjugation of Rome, from whence arose danger to their own independence. Actuated by this motive, with the co-operation of the exiles, and with the hope of being powerfully assisted by the slaves, and by as many, in Rome itself, as were discontented with the actual state of affairs, he occupied the Capitol, where, as is well known, he met his death.

PROF. BONGHI, who for some years has been engaged in writing the history of Rome, promises us shortly a new critical essay on Publius Volero, and another on the territory surrounding Rome, and on the Roman conquests of the first four centuries; and, finally, a fourth work on the credit deserved by the ancient sources of history relative to that period. The first volume of Bonghi's Roman History will be published within the current year, and will bring the account up to the death of Camillus.

IN the excavations near the banks of the Tiber have been discovered some inscribed stones which formed part of the sepulchre of C. Sulpicius Platorinus. The relationships, however, which existed between the various persons whose memory has been recalled to us by the epigraphs discovered are not yet decided. The last stone bears the name Antonia Furnilla. In the vicinity of the sepulchre have been found some marble pillars, also with inscriptions. One formed part of an *aedicula* dedicated to the god Silvanus, another belongs to the number of those dedicated to the *Lares Augusti*, while the third is one of those destined to indicate the limits of the public path on the banks of the Tiber. Many thousands of bronze coins of the later times of the Empire have also been discovered.

A MONOGRAPH has just been published by Prof. G. G. Ascoli, entitled *Iscrizioni inedite o*



*mal note greche, latine, ebraiche di antichi sepolcri giudaici del Napoletano.* It is a reprint from the *Transactions* of the fourth International Congress of Orientalists, held in Florence in 1878. If the author's name were not enough, a simple glance at the summary of the subjects dealt with in the book would suffice to show the importance of its contents. The author examines the two classes of Jewish sepulchral inscriptions hitherto known, the Greco-Latin and the Hebrew. The first, which consists in great part of the stones discovered in the Jews' cemetery at Rome, carries us back to the period which elapsed between the first and fourth centuries of the Christian era. The second, or mediæval class, in which the inscriptions are all in Hebrew, goes back to the eleventh or the end of the tenth century. To explain this long interval of silence, the author records the various opinions which have been put forward by scholars, and the errors to which their acceptance may lead. He points out that even scholars themselves till lately neglected one most important fact—that, namely, of the discovery of the Jewish cemetery of Venosa, the inscriptions of which belong precisely to this intermediate epoch, and conspicuously supply the missing link in the chain of historical continuity. He prefaces the examination of the Hebrew inscriptions with an account of the discovery at Venosa, and of the first studies written upon it, which remained in MS. in the archives of the National Museum of Naples. Prof. Ascoli ends with the expression of a hope, which, we trust, may be realised by the Minister of Public Instruction, that the exploration of the subterranean cemetery of Venosa may be methodically continued.

At the last sitting of the Royal Academy of the Lincoi (May 30) Senator Fiorelli exhibited three new *lamine* of gold, with Greek inscriptions, discovered in the territory of Sybaris in prosecuting the fresh excavations undertaken there by the Italian Government. A monograph was read on these *lamine* by Prof. Compareschi, who reconstituted the text, recognising in it references to Orphic worship, which set forth at some length the beliefs of that organisation concerning the soul and the future life.

## ART SALES.

We chronicle this week—independently of a print sale noticed below—two art sales of interest to various collectors: the one a sale at Messrs. Christie, Manson and Woods', last Saturday week, of a collection chiefly of modern pictures, though including a few examples of earlier English painters; and the other a sale of fine porcelain, in which Bristol china predominated. This is a ware generally found, in the opinion of many, more remarkable for rarity and for fineness of the paste than for actual beauty. At the picture sale of Saturday week Mr. Philip Calderon's *Toujours Fidèle* sold for £189; Creswick's *The Approach to an English Village*, the figures being by Mr. W. P. Frith, R.A., £210; Mr. Frith's *Sir Roger de Coverley and the Widow*, £514 10s.; Mr. Faed's *Worn Out*—the extremely pathetic picture of about eleven years since at the Royal Academy, one of the sensations of its year—£1,438. This was bought by Mr. Agnew. By Peter Graham there was a *Scotch Landscape*, which realised £438; by Mr. J. O. Horsly, R.A., the *Poet's Theme*, which obtained £210, and likewise by the same artist, *Lady Jane Grey and Roger Ascham*, which reached £315. By Mr. J. O. Hook there was the attractive picture, *The Gold of the Sea*, £1,785 (Wertheimer), and the *Fishing Haven*, which fell to a liberal bid from Mr. Vokins. By John Linnell there was noted *The Timber Wagon*—a good example of the veteran's work in the year 1867—£892 (Agnew). By Mr. Pettie, a small replica of the large and

striking picture of *Treason*, painted in 1867, sold for £483 to Mr. Vokins. By Frederick Goodall, *The Head of the House at Prayer*, a picture painted only two years ago, sold for £789 to Mr. Maclean. Considerable interest was caused by the appearance in the auction room of what has long been known to be a masterpiece of William Müller's, *The Slave Market at Cairo*. It was knocked down to Mr. Agnew for £2,053. It is worth while to note that, according to the statements of the press, this picture had changed hands a few years ago at the price of nearly £3,000, from which it would appear that the sometime overrated art of this undoubtedly skilful artist is likely henceforth to be in less active demand. Of portraits by the elder English masters we note especially George Romney's *Lady Elizabeth Berkeley*, which fell for £367 10s.; *Her Serene Highness Elizabeth Margravine of Anspach*, first wife of Lord William Craven, which fell for £367 10s. There were likewise minor examples of this artist and of Sir Joshua Reynolds and Gainsborough. More than £22,000 was realised by the day's sale, which was one of the most important of a season thus far somewhat barren in sales of real interest.

The sale of fine porcelain mentioned above, and which took place at an earlier date than the picture sale, was that of the collection of Mr. Callender, the surgeon, and it comprised not only fine figures and other specimens of old Bristol porcelain—many of which form illustrations to Owen's book, *Two Centuries of Ceramic Art in Bristol*—but also specimens of other English fabrics, of the latter part of the last century and the earlier part of the present: such as Chelsea, Derby, Bow, Plymouth, Swansea, and Worcester. There was likewise a little Wedgwood ware. The catalogue, interesting to the collector of porcelain, contained rude but effective cuts of the principal Bristol figure pieces. We note, in Derby ware, a pair of Derby candlesticks, with figures of children, £5 15s. 6d. (Hawes), and a pair of deep-blue Derby vases with white-and-gold handles, each painted with a landscape and cattle by Lucas, £6 10s. (Hawes). Of Worcester, a pair of cups and saucers painted with exotic birds and butterflies in blue scale borders, £14 3s. 6d. (Reidpath). Of Wedgwood, a pair of large black figures of Neptune and a Triton, £26 5s. (Philpot), and a large black vase and cover, the handles formed as female arabesque figures, and a group of Prometheus devoured by a vulture in high relief on each side—and the piece signed "F. Voyez, sculpt. 1769," £21 (Rhodes). Of Bristol porcelain the following pieces and prices are best worth chronicling:—One of Champion's white Bristol hard porcelain flower plaques, the group of flowers modelled in biscuit, in the original black and gold frame, *vide* Owen, £9 19s. 6d. (Philpot); a beautiful Bristol centre-piece formed of shells embedded in rockwork of shell and corals and enamelled in brilliant colours (from the Elkins collection), £11 (Church); a pair of portrait plaques with profile busts of a lady and gentleman, modelled in biscuit, in the costume of the period, the point lace, cap, and frill of the lady of singular and exquisite finish, £21 10s. 6d. (Rhodes), also—as, indeed, were many succeeding pieces—from the Elkins collection. A pair of salt cellars, engraved in Owen, and illustrated in the sale catalogue, £14 3s. 6d. (Owen). A Bristol figure, representing one of the elements—*Water*—described in Owen as full of life and beauty, and its modelling recognisable as of high class and finish, £43 1s. (Lichfield); a pair of figures in the Macaroni costume of 1770-72, from the Elkins collection, £37 (Philpot); a superb coloured Bristol figure of *Winter*, rustic series, £64 1s. (Salting); the rare Bristol figure of a *Shepherd and Dog*, coloured and gilt, and the companion figure of a *Milkmaid*, £60 (Hawes);

a pair of hard porcelain Bristol groups of *Children and Goats*, decorated with flowers on scroll-work plinths, one of them having the impressed mark of one of Champion's modellers, £22 1s. (Hawes); and, finally, the classic series of *The Seasons*—as distinguished from the rustic series, one of which has been noticed above. The modelling of this complete set of classic figures is of remarkable excellence and precision. Three out of the four pieces had been, it is no doubt accurately stated, in the possession of an old Bristol family from the time they left the Castle Green works until they came into the possession of Mr. Callender. They were purchased—the set of four—on the present occasion by Dr. Michael for £170. It would appear from the result of Mr. Callender's sale that the interest in this rare fabric is not on the decline; the prices were at least considerable.

MESSRS. SOTHEY, WILKINSON AND HODGE sold on Tuesday and Wednesday in last week a collection of prints and drawings in which what was most conspicuous and the most attractive of interest was a portion of a collection of the *Liber Studiorum* of Turner, including some of the preparatory etchings, which, in addition to the artistic merits some of them undoubtedly possess, have the collector's merit of extremest rarity, and are therefore now liable to be sought for by the connoisseur, though hardly as yet by the inartistic investor in objects of art. The sale of these was preceded by that of a certain number of impressions from the completed plates, when the mezzotinter working under Turner's direction (or, indeed, sometimes the master himself) had finished that which the pure etching had only begun. Of these impressions of the mezzotinted plates, a few only were "first states;" but there were likewise a few well and carefully selected impressions of later states, such as quite equal the average first state so much in demand among the less accustomed purchasers, though, of course, these impressions cannot equal the selected first states of which only the fine and accustomed eye is the proper judge. Certain incidents even in the present little sale evinced the advantage of trusting to the quality of the impression rather than to its technical "state;" and money is often foolishly spent in the desire of those who are not truly familiar with the subject, or who lack delicacy of eye and of memory, to acquire the print labelled "First State" irrespectively of its real quality. These remarks, of course, might have a wider application than to the *Liber Studiorum* alone, but *Liber Studiorum* at all events affords fit occasion for making them. Of the completed *Liber* prints sold last week we may notice *Flint Castle*, a fine impression, £5 (Harvey); *Norham Castle*, a first state, £9 9s. (Harvey); *Hind Head Hill*, a weak impression, £5 15s. (Harvey); *Source of the Arveron*, a first state, £14 5s. (Colnaghi); *Inverary Pier, Loch Fyne, Morning*—one of those, like the *Arveron* and *Severn and Wye*, engraved wholly by Turner himself—£3 10s. (Rimell). This was in a second or third state. Again, *Chepstow*, second state, £6 6s., and *Culm*, fourth state, £11 15s. (Harvey); *Ripth*, a first state, £14 14s. (Harvey); *Severn and Wye*, a good second state, which, though in this plate never equal to a first, was still unaccountably cheap at its sale price, £5 10s.; *Martello Towers*, a second state, £5 12s. 6d. (Colnaghi); *Coast of Yorkshire*, second state, £8 (Colnaghi); *Solway Moss*, first state, £26 10s. (Colnaghi); *Procris and Cephalus*, second state, £9 (Colnaghi); and the *Mildmay Marine*, a fine impression of the second state, £1 4s. (Harvey). There followed the preparatory etchings, which vary considerably in artistic merit—some of them, such as the *Isis*, the *Twickenham*, and the *St. Catherine's Hill*, containing not only the leading lines of the picture, but the better part of the pictorial

effect; and others (the majority of them, which we need not particularise) being purely preparatory and occasionally insignificant. Among the fifteen etchings sold at the sale in question we note the following:—*The Frontispiece*, £10 10s. (Harvey); *Inverary Castle and Town*, £6 15s. (Harvey); *Solway Moss*, £10 (Harvey); *Isis*, £10 (Harvey); *Dunblane*, £9 2s. 6d. (Noseda); *Flint Castle*, £10 10s. (Harvey); *Procris and Cephalus*, £12 (Harvey); *Blair Athol*, £21 10s. (Harvey); *Ben Arthur*, £15 (Harvey); *Windmill and Lock*, £8 15s. (Noseda); *Norham*, £10 5s. (Noseda); and *Chepstow*, £6 10s. (Noseda). This collection has been erroneously stated in a contemporary to have been the property of Mr. Manners, whose possessions were sold on the same day.

It will be of interest to add that a complete collection of the *Liber Studiorum*—the seventy-one engravings which constitute the series—was sold by Messrs. Christie some few days ago for the sum of £756, the purchaser being Mr. Hogarth. A set of the *England and Wales* likewise sold for a considerable sum.

#### NOTES ON ART AND ARCHAEOLOGY.

MESSRS. WILLIAM MORRIS AND CO., of 264 Oxford Street, have now on view the results of what may be called an experiment in hand-made carpets, after original designs. These designs are all by Mr. William Morris, and he has carefully avoided any tendency towards an Oriental character. They are supposed to be purely English, but the simple and bold conventionalisation of trees and flowers is certainly reminiscent of Italian decoration. The size of those at present to be seen does not exceed that of a large rug, and a good many of the patterns are reproduced in various colours. The designs appear to us to be, if anything, too bold for the size of the pieces and for the colours employed, which are those secondary and tertiary tints which Mr. Morris affects. It may be doubted whether these sober hues, though effective in stained glass and in silk embroidery, are equally fitted for work entirely in wool, and with a piled surface. The appearance of most is faded—an impression strengthened by the force of the fuller tones in comparison with those which are more delicate, as though the rugs had been washed, and only a few colours were fast. A less sparing use of white would, we think, be advisable.

THE second number of *The Historic Galleries of England* is quite up to the first, and contains very fine photographs of the now celebrated Arundel Holbein, the splendid full-length of Christine of Denmark, Duchess of Milan, whom Henry VIII. sought for a wife. The other plates are Murillo's *Prodigal Son* from Stafford House, once in the possession of Marshal Soult, and Sir Richard Wallace's *Innocence*, by Grauze, which was sold to the late Marquis of Hertford at the Pourtales sale for 100,200 frs.

A MEETING was held at the Grosvenor Gallery on Tuesday, Sir Coutts Lindsay in the chair, to consider the questions connected with artists' colours which were raised by Mr. Holman Hunt's paper read at a recent meeting of the Society of Arts. Mr. Holman Hunt exhibited some canvases showing practically the result of using unsafe colours, and Prof. Church stated his opinion that colour-men were entirely at the mercy of the oil crushers. Mr. Wallis suggested that the matter should be referred to a body of practical chemists. The meeting terminated without the proposal of any resolution.

MR. ROGERS has on view at his gallery in Maddox Street a collection of water-colour drawings by Mr. A. Ayscough Wilkinson. They are views taken during a stay in Italy, chiefly at Rome and Venice, and in the Riviera.

WE learn from *Nature* that a considerable number of the Fellows of the Royal Society have decided to add a portrait of Sir Joseph Hooker to the valuable collection of historical portraits belonging to the society, and they invite others to join in the subscription. Cheques crossed "Barclay and Co., for the Sir J. Hooker Portrait Fund," to be paid to Messrs. Barclay and Co., 54 Lombard Street, E.C.

MR. THOS. PLUNKETT, M.R.I.A., who has explored so many of the crannogs in Co. Fermanagh, has lately discovered a wooden house, or hut, somewhat similar to that previously found in Drunkelm bog, Inver, Co. Donegal; both structures being at the same depth below the surface of the bog, while the timbers of both were fashioned with stone celts. Mr. Plunkett is the discoverer and explorer of the ossiferous caves of Knockmore.

THE names of Théodore de Banville and Frédéric Régamey give prestige to a little volume issued by Richard Lesclide, of Paris, entitled *Mémoires et Pantomimes des Frères Hanlon-Lees*. The brothers Hanlon-Lees have recently been performing with marked success in London, and the "Memoirs," prefaced by de Banville with his usual grace and brilliancy, and embellished with six boldly conceived and vigorously executed etchings by Régamey, will not fail to amuse those among the English public into whose hands the volume falls.

AN etching by Lawrence B. Phillips, entitled *In Harbour*, is just being published by Messrs. Dowdeswell.

It is stated that the Government of New South Wales have commissioned Signor Fantasia, an Italian sculptor of repute, who has exhibited some of the statuary most admired at the Sydney Exhibition, to execute three statues for the public offices in Sydney. The subjects will be the Queen, the Prince of Wales, and the Genius of Australia, which is described as an original idea of the sculptor.

THE death is announced of the distinguished Belgian portrait painter, Liévin de Winne, an artist who has long enjoyed a high reputation in Belgium as a painter of Court life and the higher circles of bourgeois society. His portraits have somewhat of that refined grace which is to be found in most of Sir Thomas Lawrence's works; and this quality, no doubt, brought the Belgian artist, as well as his English predecessor, many sitters. For the rest, there seems to have been little resemblance between these two masters, for de Winne cared nothing for fashionable society, and, although painter to the Court, could scarcely be got to attend the ceremonies and fêtes at which his presence was required. He was born at Ghent in 1832, was a Chevalier of the Légion d'Honneur, and an officer of the Order of Leopold. One of his most celebrated portraits—that of the late King Leopold I.—is now in the Brussels Museum; but for the most part his works, being entirely of a personal character, are confined to private collections. Very probably, however, a collection of some of them will be formed for exhibition shortly.

THE publishing firm of T. O. Weigel, of Leipzig, announce several important works on archaeology and art history to be brought out by them during this year and next. Among them may be mentioned a *Handbook of Classical Art and Archaeology*, by Dr. Ulrichs, of Würzburg; a new edition of Dr. Jacob von Falke's *History of Modern Taste*; and a continuation in two volumes of Prof. Franz Reber's *History of Ancient Art*, consisting of the history of art in the Middle Ages and in modern times. The same firm have just published the fourth and fifth volumes of Prof. E. aus'm Weerth's comprehensive work, entitled *Kunstdenkmäler des Christlichen Mittelalters in den Rheinlanden*,

of which the first three volumes, comprising sculpture only, appeared from 1857 to 1868. The present volumes deal exclusively with painting, especially with the old wall paintings to be found in the Rhinelands. They are illustrated with numerous plates, and are of imperial folio size.

M. JULES CLARETIE's article, entitled *Un Livre unique: L'Affaire Clémenceau peinte et illustrée*, which we noticed in the ACADEMY of May 15 when it first appeared in the *Gazette des Beaux-Arts*, has since been published as an *édition de luxe*, of which only a hundred copies have been printed. It is illustrated by twenty-three of the charming little engravings given in the *Gazette*, and by two engravings *hors texte* after drawings by the principal artists who assisted in the illustration of this "unique book." A portrait is also added of the author of *L'Affaire Clémenceau* (A. Dumas fils), etched by Mongin from a painting by Meissonier, so that altogether this dainty little work forms a graceful tribute to the popular French novelist.

A BUST of John Churchill, Duke of Marlborough, has been presented to the British Museum by the Rev. T. W. Webb. It is the work of the sculptor Rysbrach, who, in his time, had a high reputation in London. It has been placed in the hall of the Museum.

SOME of the heavy scaffolding that has long hidden from view the beautiful front of the Ducal Palace at Venice has lately been cleared away, and part of the building is now visible, though the rest still remains shaded by the matting that is hung up to protect the workmen from the sun. The distinguished sculptor Monteverde has undertaken to replace the splendid capital of the corner column about which so much difficulty has been experienced, and it is hoped that he will be able to produce a true and fine copy of the ancient work. The restoration commission are adopting the system of Prof. Molmenti, whereby the new portions of the building are coloured to the same brown-and-black tone as the older portions, so as to avoid that patchy appearance which so often prevails when modern restorations have to be inflicted on ancient monuments. It is hoped that the whole of the works at the Ducal Palace will be finished before next winter.

THE competition mentioned by us some weeks ago as having been opened at Venice for an equestrian monument to Victor Emanuel has produced, as is usual with these sculptural competitions, most unsatisfactory results. The exhibition that has been held of the forty-two designs sent in has, indeed, provoked more laughter than anything else, for the wits of Venice have christened it "The Horse Show," owing to the extraordinary animals which the unfortunate Victor Emanuel has been made to stride. The design of a young Roman sculptor named Ferraci gained the first prize, but even his design was not considered worthy of execution, though it is supposed that he will ultimately be entrusted with the carrying out of some modified plan.

THE awards for sculpture at the Paris Salon were made last week. The first *prix* was gained by M. Ernest Lanson for a medallion portrait of M. Ruffin in plaster.

THE third part has appeared of Henry Havard's instructive work entitled *L'Art et les Artistes hollandais*, in which he gives the result of his researches into the history of certain Dutch masters whose lives have hitherto been but little investigated. The present number contains biographies of Pieter de Hooch, Jan Beerstraaten, and Pieter Odde.

THE death is announced of Prof. Karl Friedrich Lessing, director of the picture gallery at Karlsruhe.



A FRANCO-AMERICAN lottery has been instituted in Paris for the purpose of contributing to the enormous cost of the gigantic statue of Liberty which the celebrated French sculptor Bartholdi is executing. We have before given an account of this extraordinary work, which exceeds everything that has ever been attempted in modern times in the way of colossal figures; and so need not repeat its measurements here. It is intended to serve as a lighthouse at the entrance of the harbour at New York, and also to be a token of the warmth of friendship existing between the French and American nations. It was reported at one time that it was to be a present from the French Government to the American, but it now appears that it is to be paid for conjointly by the two nations. To aid in this a lottery has been established of 528 lots, many of them being works of art by well-known artists. These have been exhibited for several months past in Paris, but the interest excited by the great Franco-Spanish lottery has thrown this American one somewhat into the shade. The day for drawing has therefore been a little delayed, but it is now fixed definitely for the 20th inst. Tickets can be had at the office of the Commission, 175 Rue Saint-Honoré, and of all French tobaccoists.

### THE STAGE.

THE linguistic attainments of the average civil servant are at all events desirable in a week which gives us a performance of *Frou Frou* in French, of the *Agamemnon* in Greek, and of *Anna Mié* in Dutch; and the ignorant are rather grateful to Mr. Toole for that consideration of their condition which doubtless prompted his advertisement to the effect that the members of his company would still continue to perform in their mother tongue. The performance of the *Agamemnon* in the Hall of Balliol on Thursday and on Friday last has been discussed in the *Standard* and the *Daily News*, and is elsewhere mentioned in our columns; and little need here be recorded beyond the fact that to give the work the best dramatic expression in their power, rather than to produce a *facsimile* of a Greek drama, was the aim of the enterprising undergraduates who organised and carried out a performance which roused to enthusiasm an audience from Mr. Browning downwards. In the way of scenery little was attempted, and little was required to be attempted. In the matter of costume, simplicity reigned, but the simplicity was at least well ordered—Cassandra's robes and Clytemnaestra's might have been arranged by Albert Moore. The text chosen was Hermann's, but certain omissions were found necessary. As regards the acting proper, the appearance of the *dramatis personae* in quietude was better than their appearance in action, and the voices and their management were best of all. This is especially true of the two persons on whom the burden of the piece chiefly falls—Clytemnaestra and Cassandra. Both were of admirable appearance and of a most musical utterance. Indeed, faces so splendidly Greek have rarely been seen upon the English stage, nor have voices often been heard—except Sarah Bernhardt's own—so apt to be charged with dramatic expression, so indicative of great and varied emotion. To tell the truth, elaborate art in stage gesture and action cannot come to the most gifted persons in the space of a few weeks. At Oxford, as elsewhere, it is true that it takes years, and not weeks, even for people of genius to become complete actors. To seriously weigh the stage performance of these well-graced gentlemen against that of the leaders of the dramatic profession would only be to show a complete incapacity to appreciate the conditions of the dramatic profession and the years of labour

which precede high success in it. But it may be most truly said with regard to all the Oxford performers that they accomplished more than anyone could have been warranted in expecting; and it may be added of the representatives of Clytemnaestra and Cassandra (Mr. Benson and Mr. Lawrence) that their performance had qualities which gave exquisite pleasure. It has been said in some quarters that the play is likely to be repeated in future years. We believe this is exceedingly doubtful; but, under any circumstances, the success of its repetition must depend upon the presence of those qualified to perform. Cassandra's voice, and her sensitive control of it, must last week have impressed the most accustomed playgoer.

PERFORMING in *Frou Frou* again last Tuesday night, Mdlle. Sarah Bernhardt showed unmistakeably that she is this season in the fullest command of her means. Every touch and trait in the character of the volatile and agreeable heroine which it is possible for her to do justice to she did justice to most absolutely. Opinions are divided, and may fairly be divided, upon the merits of her death scene and those of that scene as interpreted by Desclée; but it would be somewhat barbarous to base a comparison of the merits of the actress throughout the whole of the part on one scene only, and that one in which it is not difficult for art greatly below Mdlle. Bernhardt's or Mdlle. Desclée's to obtain a sensational triumph. Death on the stage is like death in the hands of a second-rate novelist—its presentation wins easily an effect that should be won without recourse to that extreme. The earlier and the middle acts of *Frou Frou* are really those on which a comparison should be based, and the following may be found to be about the result of a comparison made by the unprejudiced admirers of both these great artists. A lightness of touch, a girliness of being, splendidly simulated by Desclée, is wanting to Sarah Bernhardt. Sarah Bernhardt, like Desclée, can be a rattle, but she can only be a reckless rattle, and not a thoughtless and childish one. She has not, in modern comedy, the *naïveté* of Desclée. She seems to know too much. It is not many young women who can delicately chaff their fathers on excursions to Bohemia in which the actual Prague of everyday geography is never a destination, and the Gilberte, the "Frou Frou," of Mdlle. Bernhardt is not one of those young women. Her raillery wants lightness of heart to excuse or explain its lightness of manner. But the waywardness of Gilberte, the irritation that her vanity suffers when it is found that her sister takes her place in her house as true guardian of her child and truest friend of her husband—that Mdlle. Bernhardt illustrates quite perfectly. And the quarrel scene which follows on Louise's refusal to marry, and thus leave Gilberte with her husband and with the responsibilities of the house, is worked up to a pitch of completeness which no stage art of our day has excelled. This is not a pleasant scene; it is not even a scene that gains on repetition, for the more the art of it is discovered, the less does one desire to pursue the analysis; but there is no question but that the scene is of the most potent order of dramatic performances—a highly organised woman's study of a situation of impatience and misery. Extraordinary mobility of temperament and *physique* and a singular mastery over the technical details of stage work are found here in combination in Mdlle. Sarah Bernhardt, and both are possessed by her in such high degree that it is idle for the spectators of her performance to content themselves with being the extollers of this one's art or that—Rachel's, it may be, or Desclée's—of which their memory must be fading. They are here, with Sarah Bernhardt in the quarrel scene of *Frou Frou*, in presence of a performance

that in its own way can never have been excelled. The actress has found for every passage the look, the gesture, the voice now controlled, now abandoned.

M. COQUELIN has failed to appear, and until the arrival of the Palais Royal company it is upon Mdlle. Sarah Bernhardt that the burden of the Gaiety performance must fall. The actress, for her benefit next Wednesday morning, has composed a bill of the play which is unfamiliar, but which it would be impossible to improve. We have seen her some years since in *Rome vaincue* and in *Jean-Marie*. The parts are more absolutely different than any it would be conceivable to select, and in each the performance of the actress reaches perfection. Playgoers who, having seen her in her great rôles now familiar to England, should omit to see her as the grandmother in the one play for next Wednesday and the resigned young wife of the other will have had but an incomplete understanding of the things that are within her means.

It is doubtful whether the Dutch plays at the Imperial will greatly attract purely English audiences, and the constant changes in the play-bill would seem to be directed at the Dutch colony. But the performance of Monday, when the modern domestic drama of *Anna Mié* was performed by several of the most excellent actors known to Holland, was found interesting. The piece seems well put together; the acting is all that can be desired, and the mounting of the drama is of an eminently satisfactory kind. There is, of course, nothing remarkable in the fact that the costumes have a correctness which they would not have in an English play of which the scene was laid in Holland, seeing that the wearers of the costumes come from that land; but the combined quaintness and picturesqueness of dress and interior—the clean tiled wall and tall clock which English aesthetic decoration has, it is true, to some extent reproduced—are at least interesting. On Tuesday great dignified drama was substituted for drama of homely incident and homely pathos, and Mdlle. Catherine Beersman, who is said to be the leading actress of the Dutch stage, appeared as Marie-Antoinette in a version of the play familiar to some English playgoers through the performance of Ristori. Nor is there here any failure to chronicle, though we should strongly counsel the management to have recourse for the most part during the rest of the performances to the homelier orders of comedy or pathos.

At the Vaudeville Theatre they have revived *Two Roses*.

MESSRS. H. IRVING, CHARLES SANTLEY, S. B. BANCROFT, AND J. L. TOOLE have been appointed trustees of a Fund now being raised for the benefit of those who were dependent on the late George Honey, the comedian whose regretted death we noticed in our last week's issue. Between four and five hundred pounds has been subscribed to the Fund; but this should be materially increased.

### MUSIC.

#### RECENT CONCERTS.

MR. C. HALLÉ produced at his fourth recital a trio in E minor, by Mr. C. H. H. Parry, whose pianoforte concerto in F sharp has been recently heard at the Crystal Palace and at one of the Richter concerts. The first movement of the trio (*allegro appassionato*) contains original and suggestive themes, and these are treated with much skill. The modulations are interesting and unexpected. The movement concludes with a short but effective coda. The *molto vivace*, which stands in place of *scherzo*, is constructed upon three pleasing and well-contrasted themes. The

whole movement is full of life and cheerfulness. The *adagio* is interesting and not too long. The *finale* (*allegro giocoso*) is bright and effective, and the themes are developed with great contrapuntal ingenuity. The pianoforte part throughout the work is well written and very showy, and it was performed by Mr. Hallé in a clear and brilliant manner. The work was well received. We think it a composition of great merit, and one requiring to be heard more than once in order to understand and appreciate its many points of interest. Mme. Norman-Néruda played in her best manner a sonata in D major by Handel, from the twelve sonatas for a violin or German flute published in 1732, and said to have been written expressly for the Prince of Wales. The pianoforte accompaniment played by Mr. Hallé was arranged by him from Handel's original figured bass. Mr. Hallé contributed as solos a nocturne and barcarolle by Chopin. The concert concluded with Beethoven's B flat trio (op. 97).

At the sixth Richter concert (June 3) was performed Liszt's symphonic poem, *The Battle of the Huns* ("Hunnenschlacht"). Kaulbach's celebrated picture, representing the defeat of the Huns by the Romans, "inspired" Liszt to write this work, which, though clever and imaginative, we cannot consider as one of the best or most interesting of his symphonic poems. It is out-and-out programme music, and an interesting analysis by C. A. B. enabled the audience to follow with ease the various incidents of the dire conflict, ending with the "final victory of Christianity and civilisation over heathendom and barbarism." The work was splendidly performed; the organ part was taken by Mr. Walter Bache. We must also notice two fine performances of Wagner's *Kaisermarsch* and *Tannhäuser* overture. Herr Barth played Beethoven's concerto in E flat, but his interpretation of the work was not all that could be desired. The concert concluded with Beethoven's "Pastoral" symphony.

The seventh concert took place last Monday (June 7). M. Saint-Saëns played his concerto in C minor (No. 4), which had been performed last year at a New Philharmonic concert conducted by Mr. Ganz. M. Saint-Saëns must have written this work specially to show off his great powers as a pianist, for as a composition it possesses but little interest. It is what Lenz would have called "un grand exercice de concert." It was performed with very great skill and energy. The concert opened with Berlioz' "Overture caractéristique," *Le Carnaval Romain*. Schubert's symphony in B minor was given with great finish and delicacy. The concert concluded with a fine rendering of Beethoven's seventh symphony.

Herr Auer was leading violinist at the fifth *matinée* of the Musical Union last Tuesday (June 8). He has not been in London since 1877, and has come expressly from St. Petersburg for the remaining concerts. Beethoven's quintett in C (op. 29), which had not been played here since 1874, was excellently performed by Herr Auer, associated with MM. Wiener, Hollander, Hann, and Lasserre. The other concerted piece was Schumann's quintett in E flat. This work, when first performed in 1853, was harshly criticised; it is now a standard and a popular work. The pianoforte part was rendered in a spirited manner by Mme. Montigny-Rémaury. Herr Auer gave a most charming and delicate performance of Wieniawski's *légende* (op. 17), in memory of his lately deceased friend. Scharwenka's *Scherzo* for two pianos from his concerto (op. 32) was played by Mme. Rémaury and the composer, and they certainly gave a most brilliant rendering of a very excellent and effective arrangement.

J. S. SHEDLOCK.

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